

Introduction to the Archives of Suzuki-L
Archive Dates: 10 February 2003 - 15 March 2006
Archive File First Created: 9-15 March 2006

Kenneth Wilburn, Suzuki-L List Owner and List Editor
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East Carolina University
Greenville, NC, USA 27858

From 10 – 17 February 2003 Suzuki-L was launched as an unedited listserv within the East Carolina University family of discussion lists. Unedited meant any Suzuki-L subscriber could post to all Suzuki-L subscribers immediately. Some subscribers accidentally posted personal messages to the entire list; other subscribers, who asked to be removed, sent out their unsubscribe requests list wide. In response, on 17 February I changed the character of Suzuki-L from an unedited list to an edited one. Now all messages had to come to me first, then be posted by me to all subscribers.

On several occasions over three years, I accidentally sent postings to subscribers in html instead of text format. This mistake archived occurrences of html-generated command gibberish in the archives along side routine text format postings. After downloading the archives from the server, I have gone into it below and removed the gibberish to make reading and searching the postings far easier. For the moment at least, the original gibberish remains in the archive. What has been created here is 99.9% of the archive in a file format with the gibberish removed. I have also carried out some minor formatting changes for ease of use. I have not deleted any postings.

To search the postings below for key words, use the search function in Adobe Acrobat, as this is a PDF file.

Enjoy!

Kenneth Wilburn, Suzuki-L List Owner and Editor
Suzuki Piano Basics Foundation Web Site
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>
Web Site and Suzuki-L are hosted courtesy of East Carolina University, Greenville, NC 27858

The archives begin immediately after the command to retrieve it below.

From: "ECU LISTSERV Server (14.4)" <LISTSERV@LISTSERV.ECU.EDU>
To: "Kenneth Wilburn" <WILBURNK@ECU.EDU>
Subject: File: "SUZUKI-L NOTEBOOK"
Date [Downloaded from the Server]: Wednesday, March 01, 2006 2:39 PM

Date: Mon, 10 Feb 2003 20:53:58 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@MAIL.ECU.EDU>
Subject: Suzuki-L Welcome Message

10 February 2003
Suzuki-L Welcome Message
Konnichiwa!

Suzuki-L is a private, unmoderated listserv (discussion list) maintained by Dr. Kenneth Wilburn (a Suzuki Dad) and the technology staff of East Carolina University (ECU), Greenville, North Carolina, USA. Suzuki-L is sponsored by the Suzuki Piano Basics Foundation (SPBF), supported by its home page at <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>, and has been created to serve both the studio teachers and parent teachers who belong to the Suzuki Piano Basics pedagogy of Dr. Haruko Kataoka and the Suzuki world more generally. Suzuki-L invites all Suzuki Association of the Americas teachers, parents, and friends of Suzuki to subscribe. There is no fee for ECU's public service to the Suzuki world.

New subscribers: send your subscription requests to Cathy Williams-Hargrave at <CWHargrave@aol.com>. If you have received this message, you are already subscribed.

I have wanted to create this discussion service for the Suzuki world for years. Suzuki Moms and Dads have so many questions. Studio teachers rarely see each other. Suzuki Piano Summer Institutes, so important for us all, are never experienced by the majority

of parents and children. Dr. Kataoka and her colleagues are far away in Matsumoto, Japan. May Suzuki-L bring us all closer together and bring more beauty to all the children of the world.

Kenneth Wilburn
Suzuki Dad
Listserv Owner, Suzuki-L
Web Editor, SPBF

Suzuki-L Subscription Instructions

Please print out this important information for your records now.

Create a Suzuki-L folder on your pc and save this email there now. Postings from subscribers you find useful should be saved on your pc in the folder you create. While all Suzuki-L emails will be archived in listserv, it will be much easier for you to save, archive, and retrieve your favorite postings from your own pc.

Please note that listserv is not a person, but rather a server (a computer) that receives email messages, automatically redistributes them to subscribers, and archives them.

Any email message (posting) you send to Suzuki-L will go out immediately to the email accounts of all subscribers. Be sure your emails are courteous and meet your standard of expression. Once an email is sent, it cannot be stopped.

Important! Do not confuse these two addresses:

To send all Suzuki-L subscribers an email message:

`Suzuki-L@ecumail7.ecu.edu`

To change your subscriber account settings:

`listserv@ecumail7.ecu.edu`

Occasionally, you may want to adjust your subscription settings. To edit your subscription or to unsubscribe, please email the appropriate one-line command listed below to `listserv@ecumail7.ecu.edu` from the email address where you received this Welcome Message. Send the email with a blank subject and nothing but the command in the body.

COMMAND	FUNCTION
<code>signoff Suzuki-L</code>	Unsubscribes you from Suzuki-L
<code>set Suzuki-L ack</code>	Listserv will notify you that it has posted your message to the list
<code>set Suzuki-L noack</code>	Listserv will post the message without notifying you
<code>set Suzuki-L rep</code>	Listserv will send you a copy of any message you send to the list
<code>set Suzuki-L norep</code>	Listserv will not send you copies of messages you send the list
<code>set Suzuki-L nomail</code>	Stops all Suzuki-L mail from coming to your account until further notice
<code>set Suzuki-L mail</code>	Resets all Suzuki-L mail to come to your account
<code>ind Suzuki-L</code>	Sends you a directory of Suzuki-L's available archive files
<code>help Suzuki-L</code>	Sends you a list of commands.

For additional help see:

<http://www.ecu.edu/itcs/listserv/general.htm>

<http://www.ecu.edu/itcs/listserv/commands.htm>

(you would substitute Suzuki-L for "announce" in the listed commands) or email Ken Wilburn, wilburnk@mail.ecu.edu

Send new subscription requests: Cathy Williams-Hargrave at CWHargrave@aol.com>

Suzuki Piano Basics Foundation Homepage: <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

Suzuki-L First Online: 10 February 2003

Date: Sun, 16 Feb 2003 21:45:14 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@MAIL.ECU.EDU>

Dear Suzuki Teachers and Parents,

As our discussion list continues to organize, now is a good time for me to remind you that you may email the entire list at any time. Whenever you, for example, want to find a studio teacher, inquire about the teaching method of Dr. Haruko Kataoka, or locate Suzuki piano institutes nearest you, send your message/question to

Suzuki-L@ecumail7.ecu.edu

From there it will be sent on automatically to all of the subscribers, currently about 150, to Suzuki-L.

As a Suzuki Dad, I will ask our studio teachers a question. How would you describe the piano institute at Matsumoto, Japan? Most of us have never been there, but have heard about it for years. When was the first one? What is it that you learned there that you have found so beneficial to your studio? Did Shinichi Suzuki ever help Dr. Kataoka teach the piano teachers?

All the best.

Ken Wilburn
Web Editor, _SPBFN_, Suzuki-L
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

Date: Sun, 16 Feb 2003 22:58:45 EST
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Cathy Hargrave <CWHargrave@AOL.COM>
Subject: Hi All!

This is my first attempt to post on our new Suzuki-L. Did it work? If it did, let me be the first to congratulate our List Owner, Ken Wilburn, for assembling it for us. It will be a useful tool for everyone!

Cathy Hargrave

Date: Sun, 16 Feb 2003 23:12:14 EST
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Sheryl LaFayette <SherylLaF@AOL.COM>
Subject: it works!

The list appears to be working! Congratulations!

Sheryl LaFayette, Music Co-Ordinator
Creative Arts
25 Woburn Street
Reading, MA

"Perhaps it is music that will save the world." Pablo Casals

Date: Sun, 16 Feb 2003 20:52:58 -0800

Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: nancy koren <nkoren@SLONET.ORG>
Subject: Re: Hi All!

Dear Cathy,

I look forward to being on the Suzuki list serve. It worked for me.

Thanks,
Nancy Koren
Atascadero, California

Date: Sun, 16 Feb 2003 22:57:48 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: William and Connie Snyder <snyder5@MSTAR2.NET>
Subject: Re: Hi All!

I read you loud and clear. Happy to be on board.
Connie Snyder
Salem, OR

Date: Mon, 17 Feb 2003 10:00:17 EST
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Jeanne Luedke <WJLuedke@AOL.COM>
Subject: Re: Hi All!

Greetings!

I just finished writing my Feb issue of the Parent Education Newsletter and it is ready for download on my web site <A HREF="www.parentnewsletter.com" www.parentnewsletter.com. Now that I have it online the cost is considerable cheaper so all parents and teachers can afford to get it. It is \$19.00 for the year. I wanted to let you all know about my parent newsletters because the Feb issue is titled, "The Most Important Things I Learned About Teaching the Suzuki Method and How They Affect Suzuki Parenting. I talk about the things Mrs. Kataoka said when I was in Japan (1979) and how it changed the way I taught and led me to realize that Suzuki parents need considerable training in order for them to do their part. When the parents know what and how to do the things Mrs. K spoke about then the kids learn better, faster and the relationship between parent and child becomes one of greater cooperation which of course leads to greater pleasure for both parent and child.

Jeanne Luedke

Date: Mon, 17 Feb 2003 11:19:41 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Thomas Sanders <estes596@BELLSOUTH.NET>
Subject: Re: Hi All!

Jeanne,
How do I subscribe?
Eloise Sanders

Date: Mon, 17 Feb 2003 11:34:51 EST
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: <WJLuedke@AOL.COM>
Subject: Re: Hi All!

Eloise,

Go to <A HREF="www.parentnewseletter.com"www.parentnewseletter.com</A and hit subscribe login. You will give your email address and a password that you create(don't forget to write it down) that will let you download the new issues each month.After you give your name/credit card etc you will be able to download to your computer and you can print your copy.

Let me know if you have trouble.

Jeanne L

Date: Mon, 17 Feb 2003 11:58:26 EST
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: <BarbRayFrancis@AOL.COM>
Subject: Re: Hi All!

I received your e-mail and thanks for this service.

Date: Mon, 17 Feb 2003 10:48:37 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "R. K. Shen" <RKShen@MSN.COM>
Subject: Re: Hi All!

Hi Cathy,

I got it! However, I also got other people's replies that I think were meant for you. See you this weekend.

Rae

Date: Mon, 17 Feb 2003 14:49:30 EST
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: <RBartmus@AOL.COM>
Subject: Re: Hi All!

Dear Cathy,

Please remove me from your mailing list. I am no longer a Suzuki member.

Thank you,

Karen Bartmus

Hi Cathy,

You are a person of many skills! I have advised the members of my studio about this listing and since they hold you in such high regard you may get a number of them to sign up!

All the best,

Gretel Von Pischke

Date: Mon, 17 Feb 2003 12:22:43 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Aleli <alelitibay@COX.NET>

Subject: Re: PIANO BASICS WORKSHOP BROCHURE

Dear Mei, or should I say Michael, thank you for the Kataoka papers.
Please also send me a student registration, or just give me one on Sunday at
Gloria's. Aleli

Date: Mon, 17 Feb 2003 15:41:42 -0500
Reply-To: rgsuny@umich.edu
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Ronald Suny <rgsuny@UMICH.EDU>
Subject: Re: PIANO BASICS WORKSHOP BROCHURE
In-Reply-To: <002901c2d6c2\$53ff3970\$1501a8c0@garage

Get me off this list!!!!

Ronald Grigor Suny
Department of Political Science
The University of Chicago
5828 South University Avenue
Chicago, Illinois 60637

Telephone: (773) 702-8932
FAX: (773) 702-1689
e-mail: rgsuny@uchicago.edu

Preferred mailing address:
1723 Wells Street
Ann Arbor, MI 48104-3601

Telephone: (734) 996-1949
FAX: (734) 996-1986
e-mail: rgsuny@umich.edu

Date: Mon, 17 Feb 2003 14:00:58 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Elizabeth Young <lizyoung@DCN.DAVIS.CA.US>
Subject: Remove from list

Please take me off your list--this is way too much mail for me.

Liz

Date: Mon, 17 Feb 2003 17:56:02 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Robert Smith <gusmith36@WORLDNET.ATT.NET>
Subject: Re: Hi All!

do not mail to me again!!!!

Date: Mon, 17 Feb 2003 15:05:26 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Annie, Rod, and Koko Yee" <arkyee@EARTHLINK.NET>
Subject: Re: Hi All!

Dear Kathy,

I am getting email that should be yours I think. Please take me off the

list for a spell as I am inundated.

Thanks,

Koko

Date: Mon, 17 Feb 2003 15:20:39 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Rita Burns <ritaaburns@ATTBI.COM>
Subject: Re: Hi All!

Hi Cathy,

I got it. Thanks.

Rita

Date: Mon, 17 Feb 2003 15:44:44 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Rita Burns <ritaaburns@ATTBI.COM>
Subject: Re: PIANO BASICS WORKSHOP BROCHURE

Hi Mae,

Thanks for the email. The brochure came through, but the registration form did not. I am planning to come, and plan to stay in the dorm, hopefully room with Renee again. I don't know if it is just my computer, but you may have to redo the form.

Thanks,
Rita

Date: Mon, 17 Feb 2003 18:24:47 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Margaret Heiser Fulton <mheiser@FOOTHILL.NET>
Subject: Please unsubscribe

Hello,

Please unsubscribe me. We are no longer involved with Suzuki piano.

Thank you

mheiser@foothill.net

Date: Mon, 17 Feb 2003 22:40:49 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@MAIL.ECU.EDU>
Subject: Changes to Suzuki-L

Dear Suzuki Teachers and Parents,

Seems as if we have had a some start-up blues associated with unmoderated discussion lists. To fix this for the short term, I will moderate Suzuki-L. This means that all postings will come to me first. The change will be made by tomorrow, Tuesday. The benefit of this will be to ensure each subscriber receives Suzuki-related postings, not subscriber requests and personal emails. The downside will mean that there may be waiting periods before your emails to the list are distributed. Better to have a little delay than to clog your email accounts.

Younger than the youngest Suzuki student, Suzuki-L needs time to develop a bit of Dr. Kataoka's concept of sensibility. I shall rely

on you all to provide, discuss, and nurture it for the children of the world.

All the best.

Ken Wilburn
Suzuki Dad
Web Editor, Suzuki-L and _SPBFN_

Date: Tue, 18 Feb 2003 14:53:06 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Wynne Roos <wroos@JUNO.COM>
Subject: Johnson City, TN

Is there a Suzuki piano teacher in or near Johnson City, Tennessee? I'd like to receive contact information for a friend.

Thanks,
Wynne Roos

Date: Wed, 19 Feb 2003 09:17:56 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Benjamin P. Smith" <chevnic@ROCKETMAIL.COM>
Subject: research books
In-Reply-To: <002901c2d170\$7222a290\$4341b341@DBCP8501

greetings all,

a quick question, are there any books on piano technique that people on this list have found helpful?

thanks,

ben smith (WA)

Date: Thu, 20 Feb 2003 04:40:51 +0000
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: <callcleo@ATT.NET>
Subject: Re: Johnson City, TN

There is a Suzuki School of Music with all instruments including piano in Johnson City - PO Box 3431 Zip 37602 tel: 423-915-1212
Is there a Suzuki piano teacher in or near Johnson City, Tennessee? I'd like to receive contact information for a friend.

Thanks,
Wynne Roos

Date: Wed, 19 Feb 2003 20:47:12 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Michael Ihara <iharam@EARTHLINK.NET>
Subject: Re: Johnson City, TN

I know there is one in Memphis. Her name is Libby Armour. email:klla@excite.com. One in Signal Mountain.

Kristine Apfeld
apfeldfam@mindspring.com.
Good luck.

Date: Thu, 20 Feb 2003 08:13:22 -0700

Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Ingrid Hersman <hersman@SISNA.COM>
Subject: Piano technique/research books

Now that question is confusing to me.

Are you asking regarding Suzuki literature?

Is that not why we go to training and always observe, because the techniques are in the pieces?

Or did I miss something?

Ingrid

Date: Thu, 20 Feb 2003 11:23:08 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Karen Hagberg <hagberg-drake@JUNO.COM>
Subject: Re: research books

Dr. Kataoka's "How to Teach Beginners" (covers all the basics, and as she says, you can play/teach anything if you know how to play/teach Book 1)

Date: Thu, 20 Feb 2003 09:44:43 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Benjamin P. Smith" <chevnic@ROCKETMAIL.COM>
Subject: Re: Piano technique/research books
In-Reply-To: <BA7A3EA1.69D9%hersman@sisna.com>

Ingrid,

sorry that my question was confusing, I'm asking for any information in book form, that teachers have found useful, that addresses piano technique. i understand that practically, this is learned by example, but i am looking for the theory behind the practice, any ideas?

ben (WA)

Date: Thu, 20 Feb 2003 11:00:16 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Aleli <alelitibay@COX.NET>
Subject: Re: Piano technique/research books

Dr. Kataoka wrote a booklet: "My Thoughts on Piano Technique"

Date: Thu, 20 Feb 2003 12:43:23 -0800
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Michael Ihara <iharam@EARTHLINK.NET>
Subject: Re: Piano technique /research books
In-Reply-To: <000201c2d912\$4e4ea1d0\$1501a8c0@garage

Hi Ben,
Come to the Piano Basics workshop In June. It may answer your question.
Mei Ihara

Date: Fri, 21 Feb 2003 09:53:29 +1100
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: David Clark <david_c@AVONDALE.EDU.AU>
Subject: Re: Piano technique/research books

I've got two books by Dr Kataoka on this topic:

"Thoughts on the Suzuki Piano School" (1985) Birch Tree Group,
Princeton, NJ

" My Thoughts on Piano Technique"(1988) Birch Tree

Hope that helps

David

Date: Fri, 21 Feb 2003 07:07:20 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Research Books

From: Cleo Brimhall <callcleo@att.net>
Date: 21 February 2003

In addition to Dr. Kataoka's book Thoughts on Piano Technique, I liked the Gyrgory Sandor book "On Piano Playing" published by Schirmer -- the Josef Lhevine book "Pianoforte Playing" published by Dover -- the Walter Giesecking/Karl Leimer book "Piano Technique" also published by Dover.

The reason I like these books is because they are very close to the Piano Basics technique. I like to think that the technique Dr. Kataoka teaches is not just some uniquely made up thing, but a basic truth. If it is a basic truth, then other recognized pianists would have discovered and taught similar techniques. There are small individual differences, and occasionally a claring difference, but fundamentally these books are on the same track.

I like the idea of wide research.

LOVE CLEO

Date: Thu, 20 Feb 2003 22:28:39 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Joseph <eli@SURFGLOBAL.NET>
Subject: VIOLIN/PIANO RESEARCHTEACHERS

Hi!

Congratulations for this web project!

I am looking for a Suzuki violin or piano teacher in Brattleboro, Southeast Vermont area for my four year old. Any ideas?

Thanks,
Raquel.

Date: Fri, 21 Feb 2003 08:53:36 -0700
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "K. and V. Merley" <kmerley@MINDSPRING.COM>
Subject: Re: FW: Research Books

Mr. Wilburn, I have not read the books that were given on a list by Ms. Brimhall, but my comments were that 'reading' technique books is a far cry from observing and participating in a lesson from Dr. Kataoka or a Piano Basics teacher trainer. The actual experience is the best way for me to learn.

Vicki Merley

Date: Fri, 21 Feb 2003 22:35:05 +0000
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: <callcleo@ATT.NET>
Subject: Re: VIOLIN/PIANO RESEARCHTEACHERS

Raquel Moreno is a teacher for piano and early education in Brattleboro.
Telephone 258-2531.

I also remember meeting Emily Hilbert - I think at a Kataoka workshop. She lives in Bristol. telephone 453-3743 - she may know of more names in Vermont of teachers who study with Kataoka.

LOVE CLEO

Date: Fri, 21 Feb 2003 22:49:02 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching and Dr. Kataoka

Date: 21 February 2003
From: Vicki Merley <kmerley@mindspring.com>

In regards to the information and comments of Ms. Brimhall, I have seen here in Phoenix a Suzuki violin teacher who has very nice tone, and who herself plays very musically, but, her Suzuki students do NOT make good tone, and DO NOT play musically, even though they are using the recordings, and following the Suzuki music books. So, my conclusion is that the teacher does not know or believe that she can ASK her students to make a good tone, she does not believe really that those young beginners are able to make a good musical tone.

I am not afraid to state that I think Dr. Kataoka is different, and is teaching in a revolutionary manner by believing and ASKING her students, and the teachers she trains, to produce a good sound, and then helping us get that good sound by demonstrating these different techniques. Comparing other teaching methods and written books on technique are all very well....good sound is good sound...but, reading about it, and then hearing it manifested and watching a teacher teach the techniques are very different things.

So, in my research here, I am finding that the more I try to practice and become a model for producing good sound, and try the techniques given to me by Dr. Kataoka, and the teacher trainers who correct me in our bi-annual workshops, the more I find that my students benefit and progress in their own technique, and the better their sound production becomes.

Vicki Merley

Date: Sun, 23 Feb 2003 12:20:06 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching and Dr. Kataoka

From: Cleo Brimhall <callcleo@att.net>
Date: 23 February 2003

In response to the thoughtful answer by Vicki Merley--I agree whole heartedly. The only way to really understand the study of tone and technique is by careful observation and study with the master teacher. I myself have studied with Dr. Kataoka for several

decades. My intention was not to substitute reading for this hands on study, but merely to supplement it. The books were meaningless until I had actually experienced the research of tone. There are some people in this world who are readers and some who are not -- no value statement intended -- just a difference. For those who love to read, it is heartwarming to experience the words of great performers (such as Gieseking) and enjoy the fact that there are so many parallels to our personal research. After all, it was Dr. Suzuki that said "Don't read books - feel nature." That statement bothered me at first because I truly love to read. But I really understand now that feeling nature (such as in, the most natural way to produce the most beautiful tone) is first priority. And only after that research is done, can a book be truly meaningful.

I would not trade my experience with Dr. Kataoka for all the books in the world. Thank goodness I don't have to make such a choice. Even Dr. Suzuki said that our teachers are the fine artists -- and combining a study of their performance with their written ideas can be an exciting way to study.

Cleo Brimhall

Date: Sun, 23 Feb 2003 12:29:51 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching and Dr. Kataoka

From: Christine Albro <calbro@mindspring.com>
Date: 23 February 2003

What a thoughtful letter Vicki! I am looking forward to seeing you at the summer institute in Louisville, Kentucky.

(Editor's note: see <http://www.suzukipiano.org/> for information about the 2003 Suzuki Piano Summer Institute in Louisville; also see <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB76-Nov2002.htm> for a recent photo of Dr. Haruko Kataoka--you will need to scroll down the newsletter to find it)

Date: Mon, 24 Feb 2003 08:25:34 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth Elwood" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching and Dr. Kataoka

From: Pam Werner <musicpam@yahoo.com>
Date: 24 February 2003

Wow! I'm so excited about this list. It's great to be hearing from those of you I've come to know and love as we've rubbed shoulders in our study of Piano Basics. I like to stay connected since I'm kind of a "loner" in Piano Basics where I live.

I would not trade my experience with Dr. Kataoka for all the books in the world. (Editor's note: earlier comment)

I wouldn't either. I haven't the time right now to expound on the experiences with Dr. Kataoka and how much I've gained from them - suffice it to say they have been life changing. However, I love books, too and know of their value. Books provide me more philosophical value and a belief system in the value of what I am doing.

I LOVE teaching piano, thanks to my study with Dr. Kataoka.

Date: Wed, 26 Feb 2003 04:39:34 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching and Dr. Kataoka

From: Gloria Krueger <dadaddy@earthlink.net>
Date: 26 February 2003

What a great idea this listserv is. Congratulations and thank you.

Looking forward to seeing many of you at the Piano Basics institute with Dr. Kataoka's third visit to Orange County, California.

Hello to my many friends.

(Editor's note: _SPBF_ web site address is
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>;
To send a message to all 120 Suzuki-L subscribers: send an email to
Suzuki-L@ecumail7.ecu.edu)

Date: Thu, 27 Feb 2003 07:40:11 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching and Dr. Kataoka

From: Sabine Madden <S.Madden@gmx.net>
Date: 27 February 2003

Hello everyone!

Interesting to hear what's going on in the Suzuki world. I was a Suzuki student in Sydney, Australia (was even lucky enough to have a masterclass from Dr. Kataoka in 1985 when I was 9) and am now based in the south of Germany teaching Suzuki piano. Unfortunately, there seem to be very few Suzuki piano teachers in the country. A few years back I was told that I was one of only four. So, I'm doing pioneer work here. You're all talking about a conference that Dr. Kataoka will be attending in Orange County, California. When is it??

All the best - also thanks for this site!!

(Editor's Note: dates for Dr. Haruko Kataoka's 2003 workshops are 2-6 June, Louisville, KY; 11-15 June, Orange County, CA; and the 10-Piano Concert, 16 August, Sacramento, CA. Additional information is in _SPBFN_, Vol. 8.1, Jan/Feb 2002, p. 7, and will appear at <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm> in a couple of days)

Date: Fri, 28 Feb 2003 14:17:49 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Bibliography

From: Jeanne Beegle <jbeegle@beegle.com>
Date: 27 February 2003

I first learned about the Suzuki method in 1994, and still consider myself rather new at it, so when I was faced with choosing a topic for a Master's Thesis a couple of years later, I decided that it would be a great idea to support the Suzuki method with "unbiased" (as the researchers like to say) research. As the basis of my topic I used Shinichi Suzuki's list of the conditions necessary for ability development: "1) the earlier period; 2) better environment; 3) the better teaching method; 4) more training; and 5) a superior instructor" (Shinichi Suzuki, _Talent Education for Young Children_, 1969, p. 20). I used Suzuki materials, plus a whole lot more, to support Suzuki's five points. (See my partial list below)

I definitely agree that the best way to learn piano technique, and how to teach it, is through observation of good teachers, and through experience. But it was interesting and exciting to find that what we do is supported both historically and scientifically. For those who are research-oriented and want to explore further, I can send an extensive Bibliography of research I used. (That was 5 years ago, so much new information has come out since. Also, here's an interesting link I stumbled upon recently. I am not familiar with most of these books - it is a very general MUSIC BOOK list - but it seems like a useful starting point: <http://hem.passagen.se/johpet/books.txt>) Here's my partial list on technique-related books. Some were discovered in my research, and some were recommended at workshops I have attended since:

Selected Bibliography:

Technique Books

Bernstein, Seymour. _20 Lessons in Keyboard Choreography_. Hal Leonard, 1991.

Fink, Seymour. _Mastering Piano Technique: A Guide for Students, Teachers, and Performers_. Amadeus Press, 1992.

Gerig, Reginald. _Famous Pianists & Their Technique_. Robert B. Luce, 1994.

Kataoka, Haruko. Trans. Kyoko Selden. *My Thoughts on Piano Technique*. Princeton, NJ: Suzuki Method International, 1988.

Kochevitsky, George. *The Art of Piano Playing: A Scientific Approach*. Summy-Birchard, 1967.

Matthay, Tobias. *The Visible and Invisible in Pianoforte Technique*. Oxford University Press, editions 1932-1977.

---. *First Lights on Piano Playing*. Boosey & Hawkes, 1942.

---. *First Principles of Pianoforte Playing*. Longmans, 1924.

---. *The Act of Touch in All Its Diversity*. Longmans Green & Co., 1916.

---. *The Child's First Steps to Pianoforte Playing*. Joseph Williams, 1912.

Miller, Jonathan. *The Body in Question*. New York: Random House, 1978. (Book about Body coordination. See Chapter 8, "Springs in Action." There's a great color photo of a pianist's "arc"-shaped movements)

Napier, John. *Hands*. New York: Pantheon Books, 1980.

Newman, William S. *The Pianist's Problems*. New York: Da Capo Press, 1984. (Newman was a Beethoven scholar. Technique chapter is around page 52)

Ortmann, Otto. *The Physiological Mechanics of Piano Technique*. New York: E. P. Dutton, 1929; reprinted ed. 1962. (Very difficult, complex reading. See esp. PP. 87, 103, 112-113, 119-121, 159, 237-239.)

Sandor, Gyorgy. *On Piano Playing*. Schirmer. (Also, re-release: Wadsworth, 1995.)

Wilson, Frank R. *Tone Deaf and All Thumbs*. Vintage, 1986.

Date: Sat, 1 Mar 2003 23:20:54 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Bibliography

From: Vivi Brelje, SMAC/Orange County---California <vb729@earthlink.net>
Date: 28 February 2003

What a thrill it was for me in my early years of Suzuki exposure to "accidentally" through a Music Book Club come upon Daniel Kohut's (University of Illinois, at Urbana-Champaign) "Musical Performance: Learning Theory and Pedagogy." (1985 Prentice-Hall). I was heard squealing and cheering at his numerous positive references to Dr. Suzuki's philosophy and practice! Kohut's work served up a real tonic reinforcing the new ideas I was, and am still, trying to implement.

Date: Sat, 1 Mar 2003 23:47:02 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L Start Up

From: Karlyn Brett <kbrett@cet.com>
Date: 1 March 2003

It worked. I join with Cathy Hargrave in thanking Ken Wilburn.

(Editor's Note: This posting is in response Cathy Hargrave's message testing the startup process of Suzuki-L)

Date: Sun, 2 Mar 2003 09:03:33 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Review Pieces

From: Melissa Thieme <thiemesong@MSN.COM>

Date: 2 March 2003

Hello Suzuki Piano Teachers,

Tell me please, I'm in somewhat of a quandary when it comes to students reviewing all the pieces in _Book 2_. Once they start "Cradle Song" I feel I may be asking too much of them to play others that they know ("Ecosaise" to "Minuet in G Minor"). I'm curious and interested in the consensus of what other teachers do in regard to the review of _Book 2_ pieces. Should they be in constant review throughout the book? Or should we let some pieces be dropped? Thank you for your replies, and thank you Kenneth for this kind of forum!

(Editor and Suzuki Dad Note: Suzuki parents--listen up!)

Date: Mon, 3 Mar 2003 08:52:21 -0500

Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Review Pieces

From: Sheryl LaFayette, Music Co-Ordinator

Creative Arts

25 Woburn Street

Reading, MA

Date: 3 March 2003

Hello!

I personally ask them to keep reviewing throughout the book. Those pieces are too beautiful to forget! And, they help for pieces later on. I have a pack of orange cards (with the names of all songs in _Book 2_) for them to pick from. We do some at each lesson. Sometimes I play duets with them; sometimes I play in unison with them; sometimes they play alone. They can do it!

"Perhaps it is music that will save the world." Pablo Casals

Date: Tue, 4 Mar 2003 13:43:20 -0500

Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Teacher Workshop, Southern Methodist University

From: Cathy Hargrave <CWHargrave@AOL.COM>

Date: 4 March 2003

Just want to let everyone know there will be a workshop with Basics teachers in Dallas, TX. at Southern Methodist University from July 14-18, 2003. There will also be teacher-training for Unit 2. My intent of course is not to pull anyone away from going to the 10-Piano concert events or from Kataoka Sensei's workshops. This workshop is intended for our students who want to attend a workshop for 5 days with Basics teachers and cannot attend our other events, since they may not be out of school yet for Louisville's workshop or are already back in school in August (like my students) when the 10-Piano happens. It is a sanctioned SAA workshop for any Basics teachers wanting to fulfill SAA requirements for Unit 2 (with emphasis on reading). I am almost finished with the brochure. Let me know if you want one.

Date: Thu, 6 Mar 2003 08:57:54 -0500

Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Spiritual Background of Suzuki Teaching

From: Huub de Leeuw <huub.de.leeuw@HETNET.NL>

Date: 6 March 2003

Hello to all members.

Since I have been recently added to this mailing list, I would like to introduce myself. My name is Huub de Leeuw, a Suzuki Piano Basics teacher and I am working in Utrecht, the Netherlands. I would like to share some ideas in the hope that people involved in Suzuki piano not only gradually understand more about the technical approach, but also rather become more and more aware of the spiritual background of Suzuki teaching in general. In September last year I gave a short lecture about the background of the Suzuki method at a European teacher-trainer meeting, organised by the European Suzuki Association (ESA), which was held in London. The lecture, "Finding the Suzuki Way," is being posted separately to Suzuki-L.

This year I will be teaching at the Louisville workshop beginning in June for the third time. I also have taught workshops for Cathy Hargrave and Lorraine Landefeld, and have taught many times in Bruce Anderson's studio. I would be very interested in giving workshops in the USA, either during the summer or, for instance, connected to the Louisville workshop in June.

Date: Thu, 6 Mar 2003 17:47:49 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Spiritual Background of Suzuki Teaching

From: Raquel Moreno <eli@surfglobal.net>
Date: 6 March 2003

Hi everyone!!

My name is Raquel Moreno. I used to live in Madrid, Spain. Now I live = in Brattleboro, Vermont, USA. I did my Suzuki Piano training in London, England with = Caroline Gowers and I was lucky enough to observe Bruce Anderson's and Huub de Leeuw's lessons and = a lot of other great teachers. I am wondering if it would be possible to read Huub de Leeuw's = lecture: "Finding the Suzuki Way".

Thank you!

(Editor's Note: "Finding the Suzuki Way" should be posted to the list = in the next 24 hours; some minor editing issues have delayed its posting.)

Date: Fri, 7 Mar 2003 07:19:17 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Who May Subscriber to Suzuki-L?

From: Melissa Thieme <thiemesong@MSN.COM>
Date: 7 March 2003

Dear Suzuki Teachers,

Thank you so much for your response on my question regarding the review of Book 2! Very helpful indeed.

Ken, this question is for you. Is it okay that I give the Suzuki-L address to my students' parents so they can write in as well? It would be great to have more parents and students onboard. If you think this is a good idea, then perhaps we could encourage other teachers to give the address to their students' parents too. Let me know.

(Editor's Note: Suzuki-L has been created for both parents and teachers. Mature students are also invited to subscribe. We all know the importance of parents to the Suzuki Method. We consider their contributions to Suzuki-L just as important. Few parents are presently subscribed because the initial subscriber list was based on the "Locate a Teacher" web page, which is part of the Suzuki Piano Basics web site. Send wilburnk@mail.ecu.edu your parents' names, mature students' names, and email addresses. Presently we have about 115 subscribers.)

Date: Fri, 7 Mar 2003 08:38:57 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Subject Typo and Line Breaks

From: Kenneth Wilburn wilburnk@mail.ecu.edu

Date: 7 March 2003

Apologies to the list for my typo in the subject heading of the recent posting, "Who May Subscriber to Suzuki-L?"

This gives me the opportunity to share the issue of line breaks with you. Some of you may have been receiving Suzuki-L postings with sentences that prematurely break and start new lines. Causes for this irritant vary and are related to many settings in my software, the Suzuki-L listserv, and your pcs. After much research, discussion with listserv techies, and fellow listserv editors, I believe that I have now adjusted the settings to ensure that almost all of you will no longer be affected by line breaks.

Just so there is no misunderstanding, the following is an intentional line break:

I just love to practice piano!

If, after 7 March, anyone continues to experience premature line breaks like that one, please email me at wilburnk@mail.ecu.edu.

Date: Fri, 7 Mar 2003 19:39:38 -0500

Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Finding the Suzuki Way

From: Huub de Leeuw <huub.de.leeuw@HETNET.NL>

Date: 7 March 2003

"Finding the Suzuki Way"

A Presentation to the European Suzuki Association

Huub de Leeuw

London, England

September 2002

The title implies that there is something as a Suzuki Way, but also that we might have lost it, or worse maybe, never have found it yet. This talk is about my view of the Suzuki Way and how one could walk it. To give an idea about what is generally understood by Way, "Dou" in Japanese, which can be translated as road, path, or way, I'd like to give an extensive definition based on the book Zen and the Art of the Tea Ceremony (Horst Hammitzsch).

The concept "Dou" or way is the center of cultural and spiritual activities in Japan. It is the directive for all the arts which is manifesting in many kinds of forms like, for instance, in the cultivation of ceremonial tea drinking. The Way is the tradition of an art. Without a Way there is no progress for the cultivator. The Way generally became a means for humans to unfold or develop. Because the Way represents a tradition covering many generations and is handed down to the next generation, it comprises the total of separate experiences, which have arisen from the practice. These experiences are of lasting importance for practicing the Way at this moment. Tradition is, according to the Japanese view, not the passing on of a closed, completed total that a Master has created. To hand down means to transmit the Master completely, and to live up to this entirely. Not only that part of the Way that already has ripened is handed down, but also the unripe, the immature, the still growing is part of the tradition. Exactly, this growing is important for the further development of the Way, because it belongs to the "wholeness" of the Way. This kind of insight plays an important role at mastering the arts. Here is the notion of arts one must understand in the East Asian sense-- to the arts belongs anything which helps to build the character of a person, to develop his official and spiritual abilities in the same measure and by doing so to form a ripe and mature person.

A pupil studying a certain Way must in the first place keep strictly to the tradition; in other words, to the generation-to-generation, handed down condensed experience of the Way, which shows in the concrete example, or is passed on in writings or by word of mouth. There is no freedom allowed. Personal freedom to work from one's own creativity is even rejected, because this is not the real freedom one should pursue. Only when the pupil has restrained his arbitrariness, schooled his Self and lives up totally to what is handed down, only then can he recognize what is of eternal value for the Way at this moment. Now he has reached ripeness and may start his own creations, which will arise from him naturally. A Way is coming from somewhere and leads somewhere. Its purpose is understanding eternal values.

The Way in which Dr. Suzuki taught has its very roots in this Japanese Way of teaching the arts. Of course, the concept of the mother tongue method is very "Suzuki" and a universal idea, but using early education (not only music) as a means to develop character and the whole human being is in the traditional Way of the arts in every sense. Dr. Suzuki writes in his book Where Love is Deep:

"Of course, our purpose does not lie in a movement to create professional musicians, but to create people of a beautiful mind and fine ability. We engage in human education through music so that children will grow beautiful with high sensitivity, through an unparalleled, uniquely musical approach."

Being aware of the Way and trying to understand these roots of the Suzuki method will create much better understanding and less erring.

Often people in the West think they have to break the umbilical cord and stand on their own feet. However, when teaching Suzuki they should realize that they are walking a Way and that past, present, and future are very much connected. A mere course, a set of rules, exams, etc., will not necessarily preserve good Suzuki teaching; that's why I would like to see the ESA [European Suzuki Association] concept of training teachers much closer to the "Way of the arts." This could be a chance to continue to develop and grow throughout the years without becoming stale and self-satisfied. The past is not *passé*, but is the connection to our present and future--handing down tradition in order to be able to become creative.

How to put this into actual practice? I think it is important to always look at how Dr. Suzuki passed on his ideas in his school and even more how it is still done in the same tradition in the piano class of Dr. Kataoka, who has followed Dr. Suzuki's teaching for over 40 years. At the Talent Education Institute of Dr. Suzuki in Japan, teacher training was mainly based on the fact that the adult trainee was taught the instrument very much in the same way as the pupils were. Going through the same process, learning the instrument from the very basic steps on, and doing a lot of observation of teaching at the same time were basically what teacher training was about, and for the piano still is. There never existed a special school for teachers within the Talent Education Institute. There were a few extras, of course, like, for instance, music history classes, which mainly meant listening a lot to different interpreters.

Another extra was Japanese calligraphy class. Using the brush, Dr. Suzuki thought, had a lot in common with using the violin bow. Japanese calligraphy is very different from calligraphy in the West; it is a time-art, a brush stroke once made cannot be changed anymore, very much like the making of a musical sound. This is why Dr. Suzuki liked all of us, also the pianists, to study Japanese calligraphy, for it meant studying concentration and balance. A graduation concert was unthinkable without the candidates' calligraphy decorating the stage.

In general, studying or being formed meant being allowed to follow Dr. Suzuki's path, or for the pianists, both Dr. Suzuki's and Dr. Kataoka's path, and grow accordingly into someone who was trusted by his instrumental ability and even more by having absorbed all kinds of other values, before graduating and starting a programme. The moment of graduation was never reached after so many years in school, but when Dr. Suzuki or Dr. Kataoka thought the candidate ripe enough. Graduating was simply giving a concert; it was not the same as finishing school; it never meant disconnection from Dr. Suzuki or Dr. Kataoka as teachers. Graduates from all over Japan traveled to Matsumoto to have a monthly lesson with Dr. Suzuki. Also, piano graduates keep taking lessons from Dr. Kataoka on a regular basis.

Graduating is one thing; continuing walking the road quite another. How to teach, say pass on, was never and is still not taught explicitly, but understood by absorbing the teachings over a great period of time. Teaching Suzuki mainly is based on trust that someone, be it a child or adult, will develop naturally in time. The most essential for Teacher Training is to put a trainee for a long time in this environment of total trust--the belief that anyone, not only the chosen, can unfold and develop into a wonderful human being with high abilities. To me this is the core of the training. Up to now I never have come across a professional musician who shares this complete trust. True Suzuki teaching starts here. What makes you a Suzuki teacher is being able to create this environment of trust and also the constant working on your own abilities, like Dr. Suzuki used to say in his Japanese-English, "Teacher must can."

Following the Way for me personally meant to study for 3 years at the Talent Education Institute, which has formed me in the classical sense of the Way. Studying, being there, absorbing, was the training (always in Japanese referred to as research). Ever since my graduation so many years ago, I have followed the Matsumoto piano programme and have had lessons with Dr. Kataoka. As everyone here knows, Dr. Kataoka was the cofounder of the Suzuki Method for piano and has trained almost all the people who have become piano Teacher Trainers in Europe.

Having worked closely together with Dr. Suzuki, Dr. Kataoka worked out the idea of sound and teaching piano in a Suzuki way by observing Dr. Suzuki teach for a great length of time, and like Dr. Suzuki did for violin, she develops her ideas constantly by listening to and following the great pianists. It is this listening to and following the true greats, and at the same time the never-ending establishing and polishing of basic piano skills, that makes her approach so truly Suzuki.

Very often Dr. Kataoka refers to Dr. Suzuki's lessons, which basically came down to a very few principles. Dr. Suzuki just always taught the same lesson, be it at a beginning or advanced level. This one lesson was always about concentration, body balance and making a wonderful tone. This is exactly what happens in Dr. Kataoka's class. Be it a child or an adult, every lesson is about body balance and tone production.

Teacher trainees or trained teachers mostly work on easy pieces to establish a good body balance and a wonderful sound. Difficult

things can always be reduced to a few basic principles; that's why the teaching concentrates on these basics. A common mistake in teaching, according to Dr. Kataoka, is that teachers want to show what they know; they want to make a lesson interesting. One might think: does this constant work on basic skills never get boring? The answer for me is very clear: never! It is always touching the most crucial, the heart so to speak; that's what makes a lesson every time such a true experience.

I have seen many changes over the years and they have brought always deeper understanding. Changes were always made in order to make the teaching, especially the teaching of sound, more to the point. I have seen the overall mentality change in Japanese society and the adaptation of the programme to these changes. I have seen the enormous influence of Dr. Kataoka teaching a lot in the USA on her approach back in her studio in Japan. Staying true to the Suzuki Way, the programme develops rather than changes.

This does not mean that I readily can follow everything right away, or that I always can understand or always do agree with what is going on. One of my doubts a few years ago was the coming into being of the multi- piano concerts. Only by following them for some time and once having 3 pupils taking part was I able to see the great value they have, not to mention the pleasure they gave the pupils. This is why I would like to show you some visuals of the big 10 piano concert event which was held in Matsumoto this spring. [editor's note: visuals not attached] It shows what true Suzuki teaching can accomplish. All pupils who take part are very ordinary, like everywhere else they have a lot of schoolwork to do; piano is not their entire life; there is often no time to practice (this is not a joke), but being formed in the Suzuki Way, they perform wonderfully.

Dr. Kataoka is in her seventies now and is still going strong. My greatest wish for the ESA Piano Teacher Training movement is to be connected somehow to this extremely successful living link to the Suzuki Way. Taking to the road again for us would mean taking lessons again. This also could be a good way to unite. To struggle with the same basic problems (they really are the same for everyone), provides very strong bonding I have noticed. Dr. Kataoka has many teacher followers in Japan and a big group of foreigners, mainly in the USA. If I may speak for Europe, I would like to end with saying that it is never too late to become a pupil again.

Huub de Leeuw
European Suzuki Association
London, England
September 2002

Date: Sat, 8 Mar 2003 10:36:52 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: _Suzuki Piano Basics Foundation Newsletter_, Jan-Feb 2003

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 8 March 2003

The latest issue of the _Suzuki Piano Basics Foundation Newsletter_, January-February 2003, is now online. Go to <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/> and click on the newsletter under "Announcements" or go directly to <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB81-Jan2003.htm>. (If this address splits, be sure to copy and paste it together to get it to work.)

All 41 issues of _Suzuki Piano Basics Foundation News_ are online. They date back to Volume 1, Issue 1, first published in hardcopy in early 1996 and first put online in September 1997. Access <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/#News> to see summaries of each issue's contents.

Some of you may not realize that Kataoka Sensei's book _How to Teach Beginners_ is also online. To view it access <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/KataokaSensei/HTB.htm>. (If this address splits, be sure to copy and paste it together to get it to work.)

Date: Mon, 10 Mar 2003 21:05:11 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Brochure for the Southwest Suzuki Piano Institute

From: Cathy Hargrave <CWHargrave@AOL.COM>
Date: 10 March 2003

Hello!

I sent out the brochures today for the Southwest Suzuki Piano Institute at Southern Methodist University in Dallas, July 14-18, 2003. If you don't get it in the next few days and want one, e-mail me your address and I will send it.

(Editor's Note: please reply directly to Cathy Hargrave at <CWHargrave@AOL.COM> if you want a brochure.)

Date: Mon, 10 Mar 2003 21:54:19 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Dues Renewal

From: Karen Hagberg hagberg-drake@JUNO.COM
Linda Nakagawa g.nakagawa@attbi.com
Date: 10 March 2003

Dear Suzuki-L Subscribers,

This is an invitation to all members of this online discussion group to join the Suzuki Piano Basics Foundation if you are not already a member, and to renew your membership if you have not already done so. Members of the Foundation receive our bi-monthly newsletter and may order the materials (books and recordings) that we keep in inventory at a discount and without any shipping fees. In addition, you will receive a directory of members updated annually.

Your membership also helps to support the work of the Foundation, which is described in the information posted on our website. Our principal mission is to support Dr. Haruko Kataoka's work, and to do this we support teacher training with the 10-Piano Concerts both here in Sacramento and in Matsumoto, and with Dr. Kataoka's workshops in the United States.

Our annual dues have been only \$25 from the beginning. The dues cover the calendar year, January through December. If you subscribe now, you will receive the newsletters from the beginning of 2003. Dues for all members are renewable in January every year, but it is not too late to renew!

Send checks made out to Piano Basics Foundation to Linda Nakagawa, Treasurer, Piano Basics Foundation, 242 River Acres Drive, Sacramento CA 95831. We look forward to counting you among our growing membership!

Date: Thu, 20 Feb 2003 08:25:02 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Book 2 and Review

From: Raquel Moreno eli@surfglobal.net
Date: 20 March 2003

Hi!

I ask them to play right hand or left hand on a different key.

It is great that they know the music very well and playing hands together has become actually easier than separate hands. Surprisingly, when we play the "game" of travelling to a different country (meaning playing on a different key), suddenly the song becomes new again; that is why we don't play it hands together when playing on a different key.

It is a good listening skill. Eventually children will be able to play the same music hands together on a different key.

(Editor's Note: This is partly in response to Melissa Thieme's query on whether pieces early in Book 2 should continue to be reviewed as later Book 2 pieces are learned.)

Date: Thu, 20 Feb 2003 13:30:19 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Book 2 and Review

From: Cleo Ann Brimhall callcleo@att.net

Date: 20 March 2003

Different keys is a great idea for _Book 2_ review. In the original editions of the _Piano Method_, teachers were instructed to play the "Twinkles," "Lightly Row" melody and "Honey Bee" melody in the key of G when they were learned. That instruction is often overlooked. I have also had great success in playing pieces in minor keys; for example, at Halloween - "Mary Had a Little Bat." And if you move "Allegro" up just one note you easily get an A minor transposition. I find that the students do it much more easily than some of the teachers in the training class (adults think too much).

Date: Sat, 22 Feb 2003 10:25:19 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L: Selected Postings

From: Kenneth Wilburn
Date: 22 March 2003

With pleasure I announce a new feature of the Suzuki Piano Basics Foundation News web site. "Suzuki-L: Selected Postings" will archive important postings first read by Suzuki-L subscribers. As you know, Suzuki-L is a private listserv for subscribers only. By adding important Suzuki-L postings to the SPBFN web site, the postings can be read by anyone. Such postings will only be published on the web site with the permission of the authors.

The first posting to go online is the extensively expanded bibliography and thesis abstract of Jeanne Beegle, entitled "Suzuki Piano School: Support from Contemporary Music Learning Research" (1998). To view it go to <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>. You will now see a revised mini link section at the top of the home page. Click on "Suzuki-L Postings." That will take you to her entry; now click on her name. Enjoy!

Jeanne Beegle, thank you so much.

Date: Tue, 25 Feb 2003 14:52:18 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: "Finding the Suzuki Way"

From: Kenneth Wilburn
Date: 25 March 2003

It is my pleasure to announce that Huub de Leeuw's "Finding the Suzuki Way: A Presentation to the European Suzuki Association" has now been added to the Suzuki Piano Basics Foundation Home Page. The speech comprises part of the "Suzuki-L: Selected Postings" section.

To view the home page, access: <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

To view the new Suzuki-L section and his speech, access: <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/#Suzuki-L>. Once there click on Huub de Leeuw's name.

Now his presentation may be viewed by everyone interested in Suzuki pedagogy.

Date: Tue, 22 Apr 2003 09:35:52 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Foundation Newsletter

From: Kenneth Wilburn
Date: 22 April 2003

The March/April issue of Suzuki Piano Basics Foundation Newsletter is now online. You may access it from the list of newsletters at <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/#News> or go directly to it at [http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB82- Mar2003.htm](http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB82-Mar2003.htm). (If this address splits at the hyphen, be sure to splice it back together for successful access)

"Natural And Unnatural" is Dr. Haruko Kataoka's pedagogical essay in this issue. Leah Brammer encourages parents to introduce children to well performed classical music cds in her "Nurture Your Child's Musical Taste." Information on piano institutes in Louisville, Kentucky and Orange County, California, recitals by Seizo Azuma, and the annual foundation meeting is given. Rita Burns argues convincingly that you should reward yourself with the beauty of the Orange County institute in her "Fill Up Your Tank And Give To Yourself." Cathy Williams Hargrave gives us another segment in her reconciliation series of Suzuki piano repertoire in "Reconciliation of Editions of the Suzuki Piano School, Volume 2, Part Eleven: Minuet in G Minor by J.S. Bach." This issue concludes with the announcement of Suzuki-L, this online discussion list about Suzuki Piano Basics pedagogy.

Date: Wed, 23 Apr 2003 08:21:36 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth Elwood" <WILBURNK@MAIL.ECU.EDU>
Subject: SPB Studio Teacher Needed

From: Christine Mathews
Date: 23 April 2003

Thriving Piano Basics Studio in Virginia Beach, VA is seeking an additional instructor who is trained by Dr. Kataoka or a Piano Basics teacher trainer. Please call Christine Mathews at 757-424-2912 for information.

Date: Mon, 26 May 2003 14:20:07 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Now Online: May-June 2003 Issue of _SPBFN_

From: Kenneth Wilburn
Date: 26 May 2003

The latest edition of the _Suzuki Piano Basics Foundation News_ is now online. Please access Volume 8.3, May/June 2003, at

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB83-May2003.htm>

You may have to copy and paste the previous address into your web browser if it splits at the hyphen.

You may also access the _SPBFN_ home page at

<http://core.ecu.edu/hist/wilburnk/suzukipianobasics/>

Several important online publications are forthcoming in the next week or two. Best wishes for wonderful summer institutes.

Date: Fri, 13 Jun 2003 13:28:07 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Footstools

From: Joseph, <eli@SURFGLOBAL.NET>
Date: 13 June 2003

Hi Everyone!

I would like to buy a piano footstool and I am wondering if any of you have some information on where to purchase one. I live south of Vermont.

Thank you

Date: Sat, 14 Jun 2003 08:45:38 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Footstools

From: Cleo Ann Brimhall, <callcleo@att.net>
Date: 14 June 2003

Young Musicians Catalog has several styles. See ymonline.com or call 1-800- 826-8648.

From: Betty Stockwell, <BStockw723@aol.com>
Date: 14 June 2003

I will send you a brochure if you will give me an address. The business name is MADE OF WOOD and is located in Anaheim, Ca. He sends foot stools all over the country for Suzuki students.

Date: Sat, 14 Jun 2003 10:14:31 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Footstools

From: Anne (Salmon) Bowman, <Lnsimper@netzero.net>
Date: 14 June 2003

After trying many, many footboxes, my studio and my students prefer a set of stacking boxes made by Dale Simper. His wife is a Suzuki piano teacher.

801-266-0755
6417 S 725 E
Murray, UT 84107

Best wishes.

Date: Sat, 14 Jun 2003 12:48:04 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Footstools

From: Ingrid Hersman, <hersman@sisna.com>
Date: 14 June 2003

Dr. Kataoka has preferred the STACKING stool. This is more versatile and can be used for stepping stairs (exercise) or mini tables when having group activities. Some people like the shelf stools which are in many catalogs.

The stacking stool in Murray, Utah is routed nicely, left in its natural wood color and has 3 boxes, allowing for 7 combinations. The last I heard, it was approximately \$85 for the set.

The stacking stool set from California has 4 boxes allowing for 15 combinations. He gives you several different color choices. Cost was \$80.

I used to make the 4-piece stacking set, but no longer have the tools nor the time.

Happy adjusting to newer heights.

Date: Sun, 15 Jun 2003 16:22:24 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Waltraud Suzuki: A Reminiscence

From: David Williams, <Suzuki1david@aol.com>
Date: 15 June 2003

Those of us fortunate enough to have met Shinichi Suzuki fondly remember Waltraud Suzuki. There was no doubt about her integrity and intention, which was very reassuring. I had seen her book _My Life with Suzuki_ in the glass display case in the lobby of _TEI_ daily for some years. My last visit to Matsumoto was April 16, 2000. The office kindly lent me the book from the display case, and I

read it cover to cover that evening. If any of you have not read this small tract, it is worth a read. Her noble character shines through this book.

I was able to meet with Mrs. Suzuki one last time. I went by the new home, to be greeted by a house keeper, who was not exactly encouraging me into the house. She asked me to write my name. The door closed. I waited, wondering. Then out came the house keeper again, holding a _TEI_ register/calendar from 1994, with my picture in it. Aha! Mrs. Suzuki knew exactly who I was, and thus was I ushered into her living room, where she sat in a wheel chair, legs covered by a blanket. We visited for about an hour.

She told me she had to breathe through a mouth piece, as her nose was not functioning well and that water retention had caused her legs to swell. Her niece had moved her to California; a coma lasted for 10 days. She laughed and said it had not been a bad experience at all. When she came out of the coma, her comment was "Well, I'm back!" She went on to tell me, her place was in Matsumoto close to her husband.

I'll never forget her large blue eyes as she stared out the window speaking to me in her native German. Large blue circles framed her soft eyes, as she told me how much she missed Suzuki. They say the eyes are the windows of the soul, and hers seemed to be already embracing heaven and her beloved husband.

I knew this would be the last time I would see her. On parting, I gently took her arm and gave her my final farewell, realizing I was leaving one of the greatest and finest people I have ever known. It makes me think of _Nurtured by Love_ and Suzuki's ideals of 'character before technique'. Thank you Mrs. Suzuki for being a wonderful role model for us!

Date: Mon, 16 Jun 2003 06:05:50 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Reconciliation of Suzuki Piano Editions

From: Christine L. Mathews
Date: 16 June 2003

Cathy Williams Hargrave's "Reconciliation of Editions" is now complete and available for Volumes One and Two.

Volume One: <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Reconciliation.htm>

Volume Two: <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Reconciliation2.htm>

Cathy has compiled all of Dr. Kataoka's fingering and phrasing, and each volume is offered in one convenient document which you can download and keep for reference. For more instruction on interpretation and teaching points, see the link to Dr. Kataoka's book, _How To Teach Beginners_: <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/KataokaSensei/HTB.htm>

Web Editor's Note: all links are maintained from the home page of the Suzuki Piano Basics Foundation. See: <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

Please send any corrections to Kenneth Wilburn, wilburnk@mail.ecu.edu.

Date: Mon, 16 Jun 2003 06:26:12 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Waltraud Suzuki: A Reminiscence

From: Cleo Ann Brimhall, <callcleo@att.net>
Date: 16 June 2003

Thank you for bringing to my memory the wonderful spirit of this fine lady again. She really had a major role in bringing Suzuki's spirit to the world. Her memory deserves feelings of gratitude from all of us who have been touched by this spirit.

Date: Mon, 16 Jun 2003 06:27:36 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Footstools

From: Cleo Ann Brimhall, <callcleo@att.net>
Date: 16 June 2003

I really like the footstools out of Anaheim, also. I am delighted to know that they have a brochure and have sent for one myself.

Date: Mon, 16 Jun 2003 08:03:06 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth Elwood" <WILBURNK@MAIL.ECU.EDU>
Subject: Waltraud Suzuki: A Reminiscence

From: David Williams
Date: 16 June 2003

Cleo, thank you very much for your email. I hope my humble writing will be helpful to the Piano Basics Foundation. There was so much more I could have related about Mrs. Suzuki, but I felt it would be best to be brief.

Date: Tue, 17 Jun 2003 00:47:01 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Reconciliations of Suzuki Piano Books 1 and 2

From: Cathy Williams Hargrave, <CWHargrave@aol.com>
Date: 17 June 2003

EXCELLENT! Thank you Christine!

Editor's Note: This is Cathy's response to the online publications of Volume 1 and Volume 2 reconciliations of the various editions of the Suzuki Piano Repertoire, written by Cathy Williams Hargrave and compiled by Christine L Mathews. To access them, go to

1:
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Reconciliation.htm>

2:
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Reconciliation2.htm>

Date: Tue, 17 Jun 2003 17:26:23 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Footstools

From: Karen Hagberg
Date: 17 June 2003

The footstools designed by Teri Paradero are new, and solve ALL footstool problems I've ever had. They have a non-slip base, so there is never a worry that they will move, even on a polished floor. They expand in 3/4-inch increments from 1 inch to 12.75 inches. They nest over any type of pedals, so that the footrest can get close enough to the piano for students who need to have their chair close to the keyboard. They are wide enough to accommodate the feet of larger students, and very easy to use. This new configuration takes an hour or two to get used to, but once you've tried these, you'll never want to use others. I highly recommend them both for studio and home use.

Date: Wed, 18 Jun 2003 11:33:36 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth Elwood" <WILBURNK@MAIL.ECU.EDU>
Subject: Piano Footstools

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>
Date: 18 June 2003

Editor's Note: Several Suzuki-L subscribers have asked for contact information for the footstools mentioned in the posting from Karen Hagberg. When Ms. Hagberg sends it to me, I shall post it to the list.

Date: Wed, 18 Jun 2003 11:38:11 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth Elwood" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Piano CDs

From: Carole Mayers, <cmayers@sprintmail.com>
Date: 18 June 2003

As I get students moving through Book 3 again, I am wondering what CDs other teachers use for Book 4. I have one copy of the Hellwig CDs, and I always want students to buy the Lipatti for Minuets and Gigue. What else is available? I have never been satisfied with various recordings of the Beethoven sonata. Thanks.

Editor's note: Generally see
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Discography.htm>

Date: Wed, 18 Jun 2003 15:43:44 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano CDs

From: Cathy Hargrave, <CWHargrave@AOL.COM>
Date: 18 June 2003

There is a very nice recording of Op. 49, #2 by Radu Lupu. It has the Emperor Concerto, Op. 49, #1 and #2, and Op. 51, #1 and #2. It was recorded on the London label which is a division of PolyGram Records. The catalogue number on mine is 425 025-02. It is a very good performance.

Date: Wed, 18 Jun 2003 21:57:18 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Footstools

From: Karen Hagberg
Date: 18 June 2003

Contact Teri Paradero at <teriparadero@yahoo.com>. She will send you a brochure on the footrest.

[Editor's note: This is Karen Hagberg's addendum to her posting yesterday. Several subscribers asked for contact data. To update all subscribers, I have included her previous posting here:

"The footstools designed by Teri Paradero are new, and solve ALL footstool problems I've ever had. They have a non-slip base, so there is never a worry that they will move, even on a polished floor. They expand in 3/4-inch increments from 1 inch to 12.75 inches. They nest over any type of pedals, so that the footrest can get close enough to the piano for students who need to have their chair close to the keyboard. They are wide enough to accommodate the feet of larger students, and very easy to use. This new configuration takes an hour or two to get used to, but once you've tried these, you'll never want to use others. I highly recommend them both for studio and home use."]

Date: Fri, 20 Jun 2003 14:38:29 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Footstools

From: Raquel Moreno, <eli@surfglobal.net>
Date: 20 June 2003

Thank you so much for your help sending me information about piano footstools. I know some of you have Teri Paradero's footstool. Do any of you know anything about the nested piano foot rest design by Michiko Yurko?

Date: Sat, 21 Jun 2003 05:53:03 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Footstools

From: Celo Ann Brimhall, <calcleo@att.net>
Date: 21 June 2003

Michiko Yurko's [footstools] are advertised in the Young Musicians catalog. They are nesting and easy to carry but the top isn't as big for footspace.

Date: Thu, 7 Aug 2003 10:43:07 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L Announcements

From: Kenneth Wilburn, Web Editor
Date: 7 August 2003

The online edition of the July/August _Suzuki Piano Basics Foundation News_ may now be accessed at

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB84-July2003.htm>

If the preceding web address splits in this posting, be sure to reconnect it in your browser. You may also access the publication by clicking on its link from the SPBF home page,

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

I am also pleased to announce that some minor revisions have been made to _Suzuki Piano Method: Reconciliation of Published Editions, Book 1 and Book 2_, written by Cathy Williams Hargrave and compiled by Christine Mathews. Teachers will want to review these _Reconciliations_ carefully. You may access them from the home page as well.

The Suzuki-L discussion forum (listserv) has been quiet recently. Questions and responses from teachers and parents are always welcome. Reminiscences of working with Drs. Kataoka and Suzuki are especially welcome. Send your questions/comments/responses to wilburnk@mail.ecu.edu. Note that two of the longer postings, Jeanne Beegle's thesis summary and bibliography in "Suzuki Piano School: Support from Contemporary Music Learning Research" and Huub de Leeuw's "Finding the Suzuki Way: A Presentation to the European Suzuki Association" have been placed on the SPBF home page located at

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/#Suzuki-L>

Suzuki-L subscribers now number 126 worldwide. Studio teachers, parent teachers, advanced students, and supporters of Suzuki pedagogy generally are invited to subscribe. Send subscription requests to wilburnk@mail.ecu.edu.

Date: Wed, 20 Aug 2003 05:39:58 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Jerry Kraft: In Memoriam

From: Cathy Williams Hargrave
Secretary, Piano Basics Foundation
Date: 20 August 2003

Jerry Kraft of Yachats, Oregon, passed away on Saturday, August 16, 2003. Although Jerry was an entomologist and not a Suzuki teacher, he was always very helpful and supportive of the Suzuki Method. He was married to Cheryl Kraft who is a Suzuki Piano teacher, founding member of the Piano Basics Foundation, and teacher trainer for the Suzuki Association of the Americas. Jerry served the Suzuki Method in many capacities over the years. He helped Cheryl in the operation of a Suzuki program called Summerstar, an annual Suzuki Piano teacher's workshop with Dr. Haruko Kataoka for over ten years, and was a former board member

of the Suzuki Association of the Americas. Jerry was a kind, compassionate person with a quiet spirit and a warm smile. He will be missed by many.

A memorial in honor of Jerry may be expressed in the form of donations to the Mesothelioma Applied Research Foundation, Inc. at 1609 Garden Street, Santa Barbara, CA. 93101. The website is <http://www.marf.org>.

Date: Sun, 24 Aug 2003 11:05:00 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Workshop

From: Stephen and Betty Power
Date: 22 August 2003

The Cambridge Suzuki Piano Summer School 4-Piano Concert for children and the Teacher Development workshop will take place Monday, July 26 - Thursday, July 29, 2004 at the Faculty of Music, University of Cambridge and King's College school, West Road, Cambridge, England. This is a non - residential workshop for pupils aged 5-16, books I to VII+. The Teacher Development workshop is for novice and experienced teachers.

Piano Faculty: Bruce Anderson (USA), Esther Lund Madsen (Denmark), and
Caroline Gowers (UK)
Course Director: Stephen Power (UK)
Kodaly: Betty Power (UK/USA)
Dalcroze and Choir: Sian Davies (UK)
Composition: Graham Fitkin (UK)

For further information call +44 (0)1223 264408, email suzukipiano@ntlworld.com or see <http://www.suzukipianocambridge.org.uk>.

Web editor's note: for workshops generally, access the Suzuki Piano Basics Foundation website at
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>.

Date: Tue, 2 Sep 2003 16:40:21 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Pedal Extender

From: Cathy Hargrave
Date: 2 September 2003

Hi All! We don't write too much do we? Too busy doing our work perhaps?

I have a student who has outgrown her pedal extender. If anyone wants a good, used one that is as good as new, this one is for sale. She paid \$350.00 and wants me to sell it for \$200.00. It is especially good for a very young child because by the time you figure in the height of the footstool part plus the height of the pedal fitted on top of that, it is 7 and 3/4 inches off the floor. You can e-mail me privately if interested (<CWHargrave@aol.com>).

Date: Fri, 5 Sep 2003 08:45:25 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Piano "Book Two" Fingering

From: Chris Mathews
Date: 5 September 2003

Have you been frustrated, trying to keep all the "Book Two" fingering changes straight? A brief, concise summary of Dr. Kataoka's fingering and phrasing for "Book Two" is now available. It is distilled from Cathy Williams-Hargrave's reconciliation of editions. Feel free to download and print this user-friendly tool for yourself and your parents.

Click on <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Reconciliation2.htm> to access the summary of "Book Two."

The summary of "Book One" is also online at <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Reconciliation.htm>

(Web editor's note: if you have problems with the links in this Suzuki-L posting, go to the Suzuki Piano Basics Home Page, located at <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>. Click on the "Book One" and "Book Two" links found near the end of "Announcements."

Date: Mon, 15 Sep 2003 11:20:03 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: 10-Piano Concert Website

From: Lisa Kenney
Date: 14 September 2003

Hello everyone. This is Lisa Kenney from Louisville, KY and I participated in the last 10-Piano Concert in Matsumoto. While I was there I recorded a lot of events on video tape so I could preserve all of my memories of Japan. Over the summer I registered a domain name on the Internet so I could set up a website with some video clips from my tapes. I thought maybe some people would like to see what I have up so far.

<http://www.lisa-chan.net/movie.html>

You don't necessarily need a fast Internet speed to view most of the clips, but it is preferred. I hope you all like it!

PS - I am getting really excited about the upcoming Matsumoto 10-Piano Concert. Today I found a recording of the last piece-- "Polonaise" in Ab--and was surprised because it was very familiar. My electric piano (which my family has owned for several years) just happens to play it as a "demo" piece. I can't wait to hear it in the concert!

Date: Tue, 16 Sep 2003 05:45:56 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: 10-Piano Concert Website

From: Cathy Hargrave
Date: 16 September 2003

Lisa, what a great idea and so valuable to those who weren't there! Thank you so very much!

(Editor's Note: see <http://www.lisa-chan.net/movie.html>)

Date: Tue, 16 Sep 2003 06:00:35 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: 2003-2004 SPB Workshops of Cathy Williams Hargrave

From: Kenneth Wilburn
Date: 16 September 2003

Below is a complete list of the 2003-2004 student and teacher Suzuki Piano Basics workshops of Cathy Williams Hargrave:

Sept. 26-28, 2003; Reston, VA. Contact Gretel Von Pischke; e-mail: gretelvp@bigplanet.com

Oct. 10-13, 2003; Orange, CA. Contact Vi Brelje; e-mail: vb729@earthlink.net

Oct. 24-25, 2003; Little Rock, AR. Contact Ashley O'Neill; e-mail: joshash@wsbell.net

Jan. 16-19, 2003; Philadelphia, PA. Contact Carole Mayers; e-mail: cmayers@sprintmail.com

Feb. 6-8, 2004; Huntington Beach, CA. Contact Gloria Krueger; e-mail: dadaddy@earthlink.net

Cathy Williams Hargrave holds a Bachelor of Music in Piano Performance from the University of Louisville School of Music and a Master of Music from the Jordan College of Fine Arts at Butler University. She studied with both Dr. Shinichi Suzuki and Dr. Haruko Kataoka in Matsumoto, Japan for four years (1983, 1988-1991) where she received her teaching certificate from the Talent Education Institute. She has taught since 1979, been an SAA teacher-trainer since 1986, was Director of the 3rd. International Piano Basics Workshop held in Dallas, Texas, and is Secretary of Suzuki Piano Basics Foundation. Some of her students have received awards and superior ratings in various contests and festivals in United States, participated in workshops in the United States and Belgium, and won scholarships to music schools as piano majors. Ms. Hargrave's publications include Reading Music by Ear and Basic Rhythm Studies. She contributes an ongoing column, "Reconciliation of Editions of the Suzuki Piano School" in Suzuki Piano Basics Newsletter.

(Editor's note: access <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm> for all workshop listings)

Date: Fri, 19 Sep 2003 01:01:03 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Workshops

From: Kenneth Wilburn
Date: 19 September 2003

Below are two new additions to the recently posted list of Suzuki Piano Basics Workshops for students and teachers:

January 9-11, 2004 University of Redlands, Redlands, CA, USA Suzuki Piano Basics Workshop with Cathy Williams Hargrave
Contact Rae Kate Shen at RKShen@msn.com

July 11-16, 2004 2nd Southwest Suzuki Piano Institute Southern Methodist University Dallas, TX, USA Suzuki Piano Basics Workshop with Cathy Williams Hargrave Contact Cathy Williams Hargrave, Director, at cwhargrave@aol.com

For all workshop listings see
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>.

Date: Fri, 19 Sep 2003 09:43:58 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kawai Grands For Sale

From: Cathy Hargrave, M.M.
Date: 19 September 2003

Two Kawai GS-40 Grand Pianos for Sale
Size: 6'1"
Finish: High Gloss Black Lacquer

I have the world's best husband who has decided to upgrade my perfect grands for even more perfect ones. He wants to buy 2 Shigeru Kawai's (you know, the hand-made grands) for my studio. So I have my GS-40's for sale. They were especially picked out for me about 10 years ago, have been meticulously voiced, regulated, tuned, etc.

The pianos can be bought for *\$20,000 each and no tax. This does not include delivery, shipping, set up, or tuning.

A new Kawai RX-3 grand is comparable to my GS-40's and its MSRP is \$31,143.00. Usual and customary discounts would be about 20% or \$6,228.60 making the price of the RX-3 \$24,914.40 plus tax or approximately \$26,969.83. My pianos have been kept in perfect condition. They would be perfect in a church, school, another teacher's studio, or individual's home.

If anyone is interested in one or both of my pianos or more information about them, please e-mail me privately at [<CWHargrave@aol.com>](mailto:CWHargrave@aol.com).

*Purchase of pianos at this price is contingent on me selling both pianos since I use 2 grands in my studio; however, they can be bought by different individuals. Because of the cost of 2 Shigeru Kawai's, we will not be able to purchase them unless we sell both of

my pianos. The pianos I will be buying need to be bought within a 3 week period so time is of the essence for me.

Date: Fri, 17 Oct 2003 15:25:06 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Octaves and Small Hands

From: Jo Anne Westerheide
Date: 17 October 2003

What suggestions/solutions are there for students learning the "alla turca" whose hands cannot or just barely reach an octave?

Date: Sun, 19 Oct 2003 21:03:27 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Octaves and Small Hands

From: Karen Hagberg
Date: 19 October 2003

They can handle the rolled octave chords. For the RH octaves, just have them play the top note. That's what they do in Japan.

Date: Sun, 19 Oct 2003 21:08:44 -0400
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Octaves and Small Hands

From: Cathy Hargrave
Date: 19 October 2003

If the octave is in the RH, play the top note. If LH, play the bottom notes. No point in trying to stretch a small hand and creating tension.

Date: Mon, 3 Nov 2003 17:24:21 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Students with Handicaps

From: Jo Anne Westerheide
Date: 3 November 2003

I have a student with spina bifida. I have read material on this condition (good verbal skills, poor eye-hand coordination, etc.) but was wondering if anyone has a student with this and can share how to better help them. She is conscientious but fearful of making mistakes and sometimes of trying, even though I keep lessons low-key and as encouraging as possible. Thanks!

Date: Tue, 4 Nov 2003 03:30:25 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for Books 4-7

From: Melissa Thieme
Date: 4 November 2003

Although I have compiled some excellent recordings for most of the repertoire in books 4 - 7, I have failed to find any recordings of Friedrich Burgmüller. What do other teachers do? Should students have recordings for all pieces in Books 4 - 7?

Date: Tue, 4 Nov 2003 03:41:15 -0500

Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Students with Handicaps

From: Betsy Wieser
Date: 4 November 2003

I was a registered nurse before I started teaching piano. I have taught a student with Cerebral Palsy as well as several with learning disabilities resulting in very poor eye-hand coordination. Their progress tends to be much slower, but I never assume they cannot learn and never stop asking for detail work. They need ten times more positive reinforcement and 100 times more patience! Honest and open communication with the parent is essential on a weekly basis.

I have seen amazing results in their level of learning in other areas as well. Learning to play hands together increases the transfer of messages from right to left brain and vice versa and thus skills in other areas involving memory. I believe the Suzuki method is the answer for these children if we will only have the patience! Never give up as long as they have a supportive parent and a desire to learn. Everything they do in life will involve much effort and we can teach them that!

Date: Wed, 5 Nov 2003 12:10:25 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Students with Handicaps

From: Ingrid Hersman
Date: 5 November 2003

I have taught students with many different handicaps--anything is possible! After all, we are teaching living skills through the instrument! These include love, patience, perseverance, etc.

When the student is a perfectionist in a healthy body or not, sometimes we make it a game to intentionally play an unwanted note, etc., and let the group see if they can find what or where it was in the phrase or piece.

This actually is difficult for the perfectionist, but with time it takes some of the pressure off and does teach that there is something to be gained when making mistakes.

Date: Wed, 5 Nov 2003 13:00:03 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Students with Handicaps

From: Julia Mumford
Date: 5 November 2003

Several years ago I taught a student with Down's Syndrome. It was a beautiful experience for everyone involved. For me, it was essential to have faith in his ability to learn and to be willing to research and try new approaches. Something that seemed to work best for him was starting the lesson with a very positive review session of his best pieces. When his confidence was at a very high level, we would try something new. Then we would finish with another guaranteed positive. His mom and I also had a great relationship and I learned a lot from her. She was educationally innovative and would share the techniques that were working in other areas like reading and math. Often I could modify something she was successfully doing in another area and apply it to piano. Teaching this child made me a better teacher in every area. Good luck with your research, and enjoy the experience!

Date: Wed, 5 Nov 2003 14:52:47 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Students with Handicaps

From: Karmalita Bawar <kbawar@earthlink.net>
Date: 5 November 2003

I have also had students with disabilities, ranging in severity from mild sensory integration to cerebral palsy, but not any with spina bifida.

With the UTMOST SENSITIVITY I am able to measure out specific goals for each student, tuning in to them and their capabilities (not handicaps).

PATIENCE is paramount, and steps achieved are often much smaller and would seem miniscule to a "normal child".

I have found enormous SUPPORT from their families as well as my entire studio. The children with special needs feel such a powerful sense of accomplishment at recitals, that they serve as role models for the other students.

COMMUNICATION with the parents is crucial and ongoing, for we must all have the same goals in mind, and those goals may change as the child develops and grows.

I hope this helps.

Date: Wed, 5 Nov 2003 15:05:26 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Students with Handicaps

From: Melissa Thieme
Date: 5 November

To be honest with you [Jo Anne Westerheide, who first inquired], I do not know the extent of the physical limitations a child with spina bifida has, but I do have a couple of students with severe learning disabilities and a student who has ninety-five percent hearing loss.

The best way I've experienced teaching students with handicaps of course varies depending on the individual child and the handicap. But I suppose the one basic teaching philosophy I have for all my students is to believe they will learn to play the piano, they will learn patience and discipline (in life as well as with the piano), and they will feel good about mastering the smallest of tasks. I am very patient and set small goals until they are mastered, and praise them for their hard work, even if it is playing one note with good technique and tone, or getting the rhythm correct in Variation A, for example. We then build on that, one step at a time until the piece is accomplished. For children with handicaps, the process may be slower, but it will happen, and they should feel happy with the smallest of their accomplishments. And lastly, have fun with your challenging student; they will prove to be the most rewarding!

Date: Wed, 12 Nov 2003 13:35:06 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: List of Recommended Recordings

From: Robin Blankenship
Date: 12 November 2003

I am compiling a recommended listening list for parents. The idea is to recommend the best recordings available for the Suzuki repertoire, Books 4 - 7 as well as supplementary listening that parents and children would enjoy. It is important that the discs are readily available from places like Amazon.com.

What are your favorite piano discs that you would recommend?

Date: Wed, 12 Nov 2003 14:33:06 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: List of Recommended Recordings

From: Vi Brelje
Date: 12 November 2003

BRAVO! Great idea. I'd like to cooperate! May we contribute as we come up with special thoughts or do we have to "get it all organized" first? That might take a while. How about a "running list" on the web site?

(Web Editor's Note: I shall compile recommendations from all of the postings and add the list to the web site. You may post both special thoughts and organized lists. In case many of you do not know, there is a somewhat related list on our web site at <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Discography.htm>.)

Date: Thu, 13 Nov 2003 10:06:19 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: List of Recommended Recordings

From: Robin Blankenship
Date: 13 November 2003

My thought is for everyone to suggest one or two recordings (does not have to be Suzuki Repertoire). I am going to research the Piano Basics Discography to see which discs are still in print and available. I can share the resulting list with the group. I need the list for a parent meeting, Saturday, November 22. Thanks!

Date: Thu, 13 Nov 2003 16:02:58 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: List of Recommended Recordings

From: Rae Kate Shen
Date: 13 November 2003

Here are two CD's that I listen to and have my students purchase:

1. _Great Pianists of the 20th Century - Alicia de Larrocha II_ (Philips 456 886-2); contains: Bach's "Italian Concerto," Handel's "Harmonious Blacksmith," Mozart's "K. 330" and "K. 331," and Scarlatti's "Pastorale Sonata" among others.
2. _Murray Perahia performs Mendelssohn_ (CBS Records 7464-37838-2); contains: "Sonata for Piano Op. 6," "Prelude & Fugue Op. 35/1," "Variations serieuses, Op. 54," and "Rondo capriccioso, Op. 14."

Hope that helps! Thanks for doing this.

Date: Thu, 13 Nov 2003 22:29:19 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: List of Recommended Recordings

From: Carole Mayers
Date: 13 November 2003

What a wonderful idea! I agree with Rae Kate's recommendation of Alicia de Larrocha Great Pianists series II. It is one of my all-time favorite CDs.

My two other recommendations are:

- 1) Martha Argerich -- "Live from the Concertgebouw 1978-1979," EMI Classics (compiled in 2000); CDC 7 2435-56975-2 3 Bach, Bartok, Chopin, Ginastera, Prokofiev, & Scarlatti. Her playing is so incredibly rhythmic, clear and also passionate. She is one of my more recently- discovered favorite pianists. I had the chance to hear her perform about a year ago w/the Phil. Orch.
 - 2) Emanuel Ax & Yefim Bronfman -- "Rachmaninoff: Symphonic Dances and Suites for 2 Pianos," Sony 7464-61767-2 (or SK 61767). I was not at all familiar with this 2-piano literature. Quite a wonderful recording all- around -- sound-engineering, pianism, and some of the music has a more contemporary feeling than what is associated with Rachmaninoff's compositions.
-

Date: Thu, 13 Nov 2003 22:33:15 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Students with Handicaps

From: Carole Mayers

Date: 13 November 2003

I do not have much experience with handicapped students, but helping students of differing temperaments and ages get over the fear of trying because they do not want to make a mistake is a universal challenge for all teachers. Recently, our Suzuki group had Chick Moorman, author, educator and motivational speaker, for a parent/teacher workshop. His answer to this is never to use the words "come on, try, you can do it," but instead, use phrases such as "act as if you can" or "pretend you can" or "what do you think it would sound like if you did know how to do this?" Nothing works every time, but it often gets students DO-ing and then you can work with that. If they won't even try, you have nothing to work with in order to help them thru a new (or ongoing) challenge. Chick also has a wonderful way of encouraging mistakes and helping students understand that not only are mistakes part of learning, but perhaps they are the most important tool for true growth and development of skills and knowledge.

His books and online free newsletter are well worth checking out. I have read "Parent Talk" and "Spirit Whisperers: Teachers who Nourish a Child's Spirit." His philosophy is very much like Dr. Suzuki's, but applied to contemporary parenting and school situations. You can receive his educator and parent newsletter (Response-able Parenting) via e-mail at ipp57@aol.com. His website is www.chickmoorman.com. I have been wanting to share this with everyone since his visit in October. Hope it proves helpful.

Date: Thu, 12 Feb 2004 07:09:55 -0500

Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Kataoka Sensei

From: Karen Hagberg, President

Suzuki Piano Basics Foundation

Date: 12 January 2004

Dear Teachers and Parents,

It is my sad duty to report that Kataoka Sensei passed away yesterday. Her funeral will be held in Matsumoto on Wednesday, January 14. If any of you plan to attend that event, please tell me before 8 p.m. Sunday night, January 11.

If anyone would like to send a card and money (it is appropriate to send money for a funeral) they may send cash (yen is best, but \$\$ are ok) to the family at 12-1 Johyama, Matsumoto 390, JAPAN. Please do not send checks.

Individuals and organizations may also send flowers to the funeral for \$145, \$165, or \$215. If you wish to send flowers, please notify Mayumi Yunus by email (mayumiyunus@yahoo.com) or by phone (011-81-474-33-8072) by Monday, January 12, at 8 a.m. Pacific time. You may pay by sending a check to Linda Nakagawa, made out to Piano Basics Foundation, with a note that it is for flowers ordered through Mayumi.

Also, memorial donations may be sent to Piano Basics Foundation, c/o Linda Nakagawa, Treasurer. I also invite you to send me any remembrances and anecdotes that you would like to share with others through our newsletter.

Sensei's greatest wish would be that we all continue to work as hard as we can to give her wonderful teaching to children every day.

Please feel free to forward this email to others who may want to know.

All the best,

Karen Hagberg, President

Suzuki Piano Basics Foundation

Date: Fri, 13 Feb 2004 07:14:20 -0500

Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Kataoka Sensei

From: Karmalita Bawar

Date: 13 January 2004

Thank you for the sad news. My condolences to all. My deepest wish is that we all can carry on her and Dr. Suzuki's legacy.

Date: Sat, 14 Feb 2004 06:52:59 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: Melissa Thieme
Date: 14 January 2004

I am deeply saddened about the news of Dr. Kataoka's passing. Although I had never taken a lesson from her, I was planning on doing so this summer. I have learned so much by watching her teach as well as listening to her lectures to teachers and parents. Her students played beautifully. She was a brilliant teacher. I will miss her very much for she has changed my life as a teacher and pianist. Thank you Kataoka Sensei.

Date: Sun, 15 Feb 2004 07:47:10 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: Vicki Merley <kmerley@mindspring.com>
Date: 15 January 2004

I cannot say what is in my heart yet about the passing of this great soul.

Date: Thu, 15 Jan 2004 08:37:09 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Monthly Date Correction

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 15 January 2004

Web Editor's Note: Several postings over the last few days have reflected February, rather than January dates. This problem should now be corrected.

Date: Thu, 15 Jan 2004 09:10:01 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Kataoka Sensei

From: Pam Werner <pam@mannaforges.com>
Date: 15 January 2004

Amen. It has been a difficult week. I have been concentrating on truly giving my all in my teaching this week and dedicating it to one who has given the world a most wonderful gift and has given me personally so much I can't even begin to put it into words.

Still recovering from the shock and grief.

Date: Thu, 15 Jan 2004 12:35:00 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Kataoka Sensei

From: Carole Mayers <mspp@comcast.net>
Date: 15 January 2004

Dear Friends,

Sensei touched my life so deeply, that I am only now finding out how much I will miss her as my mentor and teacher. Her gifts to all of us were so many and so profound. It is difficult to imagine what the future will hold, without her passionate and intuitive teaching, her clear, strong vision, and her patient guidance. I feel that her spirit is strong enough to live on in each of us, if we choose to listen to her voice inside our heads and hearts.

While it was difficult to teach on the first day, yesterday I could feel Sensei helping me stay on track, guiding my choice of what and how to instruct well. My sense of what each student needed was so clear, that I know her spirit was with me. My families felt it, too.

We are all still reeling from the shock of this great loss, which will take a long time to absorb. I am even more committed, now, to carrying on her work.

With deep respect and admiration,

Carole Mayers

Date: Thu, 15 Jan 2004 12:37:44 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Kataoka Sensei

From: Randy Jones <rjones72@carolina.rr.com>
Date: 15 January 2004

I am shocked and saddened at this great loss. Though I only had one lesson with her, Kataoka Sensei was able to express with love and authority a truth about playing the piano and about life like no other teacher I've known. She will be deeply missed.

Date: Fri, 16 Jan 2004 06:54:59 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: David Clark (Australia) <david.clark@avondale.edu.au>
Date: 16 January 2004

I studied with Kataoka Sensei for 6 months in Matsumoto. I am deeply shocked and saddened to hear of her passing. She will be missed terribly all over the world.

My deepest sympathy to her family, friends, piano students and parents.

Date: Fri, 16 Jan 2004 07:02:20 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: Vicki Merley <kmerley@mindspring.com>
Date: 16 January 2004

To my dear Piano Basics friends,

I am still in shock, and so sad by the news of our dear teacher's

passing. My fondest hope was to get my passport, and go and study and observe Sensei teaching in Japan. I had hopes of going in the springtime this year.

Now, I've just moved; I have to start completely over, start new students, and I am so thankful for all the wonderful teaching that I have had from Sensei, and her well-trained teachers, too. I am so very grateful that I got to have instruction from Kataoka Sensei, but I know that she left many well prepared teachers to help us all. She is not replaceable by anyone, and her unique personality and vast knowledge will be greatly missed.

Now, I want to take courage, and send a note of condolence to her family. I've never written to Japan; I feel a little awkward about it; I am late, but I feel like the sentiments I want to express are all right to send at any time.

I have lost my best teacher, and most valuable critic, but they have lost their mother and grandmother, and I want to put them first.

I need you all at this time, I'm thankful for this little website for us to share our thoughts and feelings.

God Bless all, God Bless Kataoka Sensei and her family, and her extended musical family.

Love,

Vicki Merley in Albuquerque, New Mexico since 1/10/04.

P.S. As I begin a new studio here, I will dedicate myself to being a good example of all that I learned from Sensei.

Date: Fri, 16 Jan 2004 07:07:44 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: Mi-Young Kwon <mykwon@att.net>
Date: 16 January 2004

I'm shocked by the news. Kataoka Sensei was very enthusiastic and a passionate teacher. I learned so much on teaching by talking to her, observing her and reading her books. I participated in her workshop several times and she wanted me to come to Matsumoto to further study with her. But I couldn't realize that goal. Now she has passed away and I'm so sorry that I missed the great chance. She will be remembered as one of the great teachers.

Date: Fri, 16 Jan 2004 07:16:00 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: Cleo Ann Brimhall <callcleo@att.net>
Date: 16 January 2005

After reading all of the heartfelt notes on our Basics chat page, I realized I needed to add mine. As the reality of the situation began to imbed itself in my heart, I realized that all of us had lost a teacher beyond compare and a mentor. But what really wrenched my heart was the

realization that I had lost a wonderful friend as well. My memories turned to 30 years of wonderful "little" experiences so dear.

I have noticed that over the past several years Sensei has made special efforts to teach us how to do our own research, how to work together, and especially to create a bridge for the Japanese and American teachers and students. I hope that we will use and strengthen that bridge -- that our personal and Basic Group studies will not only continue but increase. I hope that we can continue our International sharing -- training, supporting and working together for the happiness and excellence of the children.

How precious the many pages of notes and publications are now. But I agree with Pam -- the spirit in my studio this week has focused in depth on what Sensei would have me do to increase the skill of each student. May we bond together and keep this wonderful spirit alive on into the future.

Date: Fri, 16 Jan 2004 07:30:34 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 16 January 2004

Web Editor's Note: Suzuki-L will be inactive (down) until early evening, Monday, 19 January. You need not wait until then to send emails (postings) for publication on the listserv (Suzuki-L). Any message sent between now and then will be waiting for me when I reactivate the listserv. I wanted to update everyone during this difficult time so he/she would not think their very important messages had gone astray or were being ignored.

God bless.

Date: Wed, 21 Jan 2004 05:21:17 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: Marche Altom <mmaltom@peoplepc.com>
Date: 21 January 2004

I am completely in shock to open my email today and find this tragic message. It almost seems impossible. I have built my teaching life around Kataoka study for many years, always anxious to see what her response to my research and personal progress was. She has always been very kind and patient with me. I treasure the hours I have spent observing her incredible insight into the lives and abilities of students, including all of us as studying teachers.

How very sad to think of not seeing her in June. How grateful I am for my videos of lessons and lectures, the notes I have of her wisdom shared, all as a remembrance of hours spent with an incredible woman and teacher.

Date: Wed, 21 Jan 2004 05:39:06 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: Monica Christian <moniivan@PICKNOWL.COM.AU>
Date: 21 January 2004

I write on behalf of the Suzuki Talent Association of South Australia.

We wish to send our condolences on the occasion of the passing of our friend and teacher, Mrs. Kataoka. Particularly those of us here in Adelaide who are piano teachers have rich memories of the time she spent with us. My personal vivid memory is of Mrs. Kataoka's first visit to Australia at the first Sydney Pan Pacific conference in 1983. I was a new Suzuki teacher, and in awe to be in the presence of one with so much wisdom to share. How special it was, then, to be seated at a piano with Mrs. Kataoka as her 'student' during her Adelaide workshops some 6 or 7 years later.

She will be sadly missed.

Date: Wed, 21 Jan 2004 10:29:36 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Kataoka Sensei

From: Cathy Hargrave <CWHargrave@aol.com>
Date: 21 January 2004

Dear Friends,

I just wanted to let everyone know the SAA Journal will be printing an article about Sensei but due to my inability to write it quickly, it will not be in the upcoming issue. I am writing it and did not want to throw something together in a few hours which is all I would have had. I wanted to be sure the article was as excellent as our dear mentor's life and work. The upcoming issue is the Institute issue and I also didn't want Sensei's memory to be overshadowed by people just looking for workshop information.

Date: Thu, 22 Jan 2004 08:14:17 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: Cheryl Stewart <suzukipiano@charter.net>
Date: 22 January 2004

Thanks Cathy for being so thoughtful and careful.

Date: Sun, 25 Jan 2004 21:06:10 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei

From: Marile and George Thigpen
Date: 25 January 2004

We are very happy to see that Cathy Hargrave is writing an article for the SAA Journal about Kataoka Sensei. You all may have seen our article

on page 31 of the latest issue about our former student who played with the Viva Vivaldi all girl orchestra at the Kennedy Center. The article was drawn from a taped interview with the student, Priya Punnoose, and her family. We think Priya's account of this marvelous adventure reflects perfectly the role Kataoka Sensei has played in the development of so many of our students and the disciplined but caring effort she always demanded of us. George dropped a copy of the Journal in the mail for Dr. Kataoka the morning of the day we received the sad news.

She was a good soul and must be with God. We shall all miss her.

Date: Fri, 30 Jan 2004 08:19:12 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Pledge

From: Cathy Hargrave
Date: 30 January 2004

Does anyone remember or know the Student and Teacher pledge Dr. Suzuki had the Japanese students say. I can't find my translation of it. It was a pledge they made to each other. I remember the children's ended with "Mother, Father, please help me". Would really like to know this if anyone can help.

Date: Sat, 7 Feb 2004 10:22:29 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: _SPB Newsletter_, Vol 8.5

From: Kenneth Wilburn
Date: 7 February 2004

Volume 8.5 of the Suzuki Piano Basics Newsletter is now online. You may access it by going to the Suzuki Piano Basics home page and clicking on _Volume 8.5, September/October 2003_ under "Announcements." The home page address is <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>. Several color photographs of Dr. Kataoka and the 10-Piano Concert are included.

Date: Mon, 9 Feb 2004 10:07:58 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Dr. Kataoka and Summer 2004 Workshops

From: Dr. Karen Hagberg
Date: 9 February 2004

The Workshops where Dr. Kataoka was to have taught in summer 2004 are being held as follows:

Suzuki Piano Basics Teacher Workshop, Irvine, California (originally scheduled for May 29-June 2) has been combined with the West Coast Suzuki Music Institute (June 26-30). Director: Mei Ihara (iharam@earthlink.net)

Suzuki Piano Basics Institute at Louisville (June 7-11), as scheduled.
Director: Bruce Boiney (bboiney@aol.com)

Suzuki Piano Basics Teacher Workshop, Atlanta, Georgia (August 3-7).
CANCELLED

Suzuki Piano Basics Teacher Workshop, Sacramento, California scheduled
with new dates: August 8-12. Director: Linda Nakagawa
(g.nakagawa@comcast.net)

The directors of these events will send out brochures as usual.
Contact individual directors with specific questions.

Date: Mon, 9 Feb 2004 12:28:15 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Piano Basics Workshop Home Page

From: Kenneth Wilburn <wilburnk@ecu.edu>
Date: 9 February 2004

The revisions to the summer 2004 workshop dates have been incorporated
in the workshop homepage. Go to the Suzuki Piano Basics home page,
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>. When the home
page appears, click on workshops. When the workshop page appears,
click on 2004, then scroll down.

Date: Wed, 11 Feb 2004 21:00:32 -0500
Reply-To: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Membership Dues

From: Cathy Hargrave
Date: 11 February 2004

Fellow Members,

Our next newsletter will be coming out soon. With Kataoka Sensei's
unexpected passing away, the newsletter is slightly delayed; however, we
would appreciate it if everyone would send in their membership renewals
by March as usual for our next fiscal year. Membership dues are still
\$25.00. Our membership dues will help us all continue the work of
Kataoka Sensei for the future through various projects and publications.

Please send a check or money order to:

Linda Nakagawa, Treasurer
242 River Acres Dr.
Sacramento, CA. 95831

Thank you,

Cathy Hargrave, Secretary
Piano Basics Foundation

Date: Mon, 23 Feb 2004 10:38:48 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Memorial Web Site for Kataoka Sensei

From: Vicki Seil and Kenneth Wilburn
Date: 23 February 2004

We have begun to create a memorial web site for Kataoka Sensei. A component of the web site includes the photographs Vicki Seil took just before the funeral began on Wednesday afternoon, 14 January, in Matsumoto, Japan. Since nine photographs comprise the web site, please be patient while the photos' jpeg files load on your computer.

Details of the funeral will be published in the next edition of the _Suzuki Piano Basics Newsletter_.

Please access:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Memorial/Funeral.htm>

Date: Tue, 24 Feb 2004 14:41:33 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Memorial Web Site for Kataoka Sensei

From: Pam Werner
Date: 24 February 2004

Re: Memorial Web Site for Kataoka Sensei

Vicki and Kenneth,

Thanks so much for sharing the pictures with those of us unable to attend the funeral. I am deeply moved as I look at the pictures and ponder so many things.

I think about Kataoka Sensei every day also. Sometimes I find myself teaching a technique that I learned not so long ago from her and my heart sings with gratitude that I am so blessed to be able to share it and see the joy it brings into the life of my student. Sometimes I can't hold back the tears as a situation or teaching moment brings Sensei's spirit into the moment.

Once again, thanks for your thoughtfulness.

Date: Tue, 24 Feb 2004 15:36:27 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Memorial Web Site for Kataoka Sensei

From: David Williams <Suzuki1david@aol.com>
Date: 24 February 2004

Thank you Kenneth for sending this website. Many of us were lucky to have been touched and guided by Dr. Haruko Kataoka. Dr. Shinichi Suzuki often expressed his desire to live to be 120 years old, in order to fulfill his mission. We all know Dr. Kataoka had much more to teach us. Her legacy lives on in those of us who heard her message. Let's keep researching the best ways to do this. The sadness of this loss is only outweighed by the hope of each student and parent we can reach.

Date: Tue, 24 Feb 2004 16:02:04 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L Error

From: Kenneth Wilburn <wilburnk@ecu.edu>

Date: 24 February 2004

There may be a malfunction with Suzuki-L hardware/software in which the subject line of a posting is being inserted into the posting itself just before the "From:" subtitle above. It may have happened in this posting as well. My apologies for this error. I am discussing it with technical staff and will have the issue resolved soon. As soon as I have the problem fixed, I will resend the postings from David Williams and Pam Werner.

Date: Tue, 9 Mar 2004 10:03:22 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teachers in Alaska

From: Lori Armstrong <armfam@bigsky.net>
Date: 9 March 2004

I would like to ask all of you for information about Suzuki teachers in Anchorage, Alaska. I have a family moving there in April with two daughters who want very much to continue their piano study. Email me at armfam@bigsky.net. Thank you.

Date: Wed, 10 Mar 2004 14:30:16 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Violin Teacher

From: Raquel Moreno, Piano Suzuki Teacher <eli@surfglobal.net>
Date: 10 March 2004

I am looking for information about Violin Suzuki teachers in Brattleboro area (Vermont), for a five-year-old student. Brattleboro is located on the south part of Vermont state and it is very close to the border with Massachusetts and New Hampshire. Thank you.

Date: Mon, 15 Mar 2004 12:14:51 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei Memorial Newsletter

From: Kenneth Wilburn
Date: 15 March 2004

The SPBFN Memorial Issue dedicated to Dr. Haruko Kataoka is now online. Almost all photos in the hard copy issue have been reproduced online. Updated workshop information included in the hardcopy appears on the workshop page itself.

To view the Memorial Issue, access:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB91-Jan2004.htm>

To view Vicki Seil's photos of the funeral, access:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Memorial/Funeral.htm>

To view updated workshop information, access:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>

Best wishes to everyone during this sad time.

Date: Fri, 19 Mar 2004 09:41:22 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L and Virus Threats

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 19 March 2004

Since the mid-1990s there have been many malicious attempts to destroy online communications. Recently, email addresses such as mine have been spoofed by virus-embedded software programs that search the Internet looking for addresses online. My email address appears many times on our Suzuki Piano Basics Foundation home page and other pages I edit. While I can virtually guarantee you will never receive a virus-infected posting from Suzuki-L (our technical staff at East Carolina University are the best--all Suzuki-L postings are sent to you from within that protected environment), there are malicious software programs that may try to fake my address and that of Suzuki-L. What these mean people need is some Suzuki beauty their lives.

Please protect yourselves. Keep your virus definitions and Windows (or whatever platform you use) applications up to date.

Date: Mon, 5 Apr 2004 01:54:35 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Dallas Piano Institute and Fleischer Interview

Date: 5 April 2004
From: Cathy Hargrave <CWHargrave@AOL.COM>

If anyone would like brochures for the Southwest Suzuki Piano Institute in Dallas at Southern Methodist University, please e-mail me and tell me how many. Or if you like, I can e-mail it to you. July 11 will be the Every Child Can! course now required of all new teachers desiring to work through the Suzuki Assn. of the Americas. July 12-16 is the Student Workshop. July 12-19 is Teacher Training of Book 1.

Also, there is part of an interesting interview w/Leon Fleischer at <http://msnbc.msn.com/id/4648160/>.

Date: Mon, 5 Apr 2004 02:21:24 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Discography Web Site

Date: 5 April 2004
From: Benjamin Smith <chevnic@rocketmail.com>

Dear Piano Basics Teachers,

I'm excited to announce the launching of our new Discography web-site. This resource site links our discography products to Amazon.com, providing us with nationwide, around the clock access to our discography

items for us and our students!

To access this new resource go to the address:

<http://www.discographyonline.com>

and click on the Suzuki Piano Basics Discography link on the tool bar at the top of the page. You will be taken to the Suzuki Piano Basics Discography web-site starting with Volume 4. Volumes 1-7 are available as well as selected books and DVD's.

When you click on an item's description you will be taken to Amazon.com where you have the opportunity to purchase the product and/or research through reviews and often sound clips of the recordings, books and DVDs.

Date: Mon, 5 Apr 2004 12:32:55 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Tribute to Dr. Haruko Kataoka

Date: 5 April 2004
From: Carol Wunderle and the Piano Basics Program in Costa Rica
<carol@pianopathway.com>

We are so grateful for the deep, and lasting Positive influence Dr. Haruko Kataoka has had and will continue to have on our lives. She has given us outstanding insights into the learning discipline for every aspect of life through researching the balance between the natural use of the body, health, and beautiful tone production. Her research and profound impact on our lives will never end as it lives through each and every teacher and student.

Date: Tue, 6 Apr 2004 16:20:12 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei Memorial

Date: 6 April 2004
From: Kenneth Wilburn, Web Editor: SPBF Web Site and Suzuki-L

The Suzuki Piano Basics Foundation memorial web site for Kataoka Sensei is now online. The web site is comprised of a gateway and four components: funeral arrangement details, funeral photographs, the _Suzuki Piano Basics Foundation Memorial Newsletter_, and an archive of memorials to Kataoka Sensei. As further memorials are received, I will add them to the memorials page.

You may access the gateway by going to the Suzuki Piano Basics web site at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

and clicking on Kataoka Sensei Memorial or go directly to the gateway using this address:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/KataokaSenseiMemorial/Gateway.htm>

If you accessed parts of the memorial web site earlier, you may have to update any saved links.

Best wishes.

Date: Tue, 6 Apr 2004 16:29:28 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPBF Discography Web Site

Date: 6 April 2004
From: Robin Blankenship <RBlan545@aol.com>

Thank you so much [Benjamin P.Smith] for creating this valuable resource, the new Discography web-site. This is fabulous. I also hope to see discs added in the future.

Date: Fri, 9 Apr 2004 03:44:55 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei Memorials

Date: 9 April 2004
From: Gretel Von Pischke <gretelvp@bigplanet.com>

Thoughts about our much loved teacher, Haruko Kataoka Sensei:

Wisdom freely shared,
Sensei's legacy of love,
Willing ears could hear.

Guiding us to make
Incremental leaps of skill.
Perfection her goal.

Date: Fri, 30 Apr 2004 06:34:55 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Discography Web Site

Date: 30 April 2004
From: Kenneth Wilburn <wilburnk@ecu.edu>

About two months ago Benjamin Smith kindly created a web site that lists recommended recordings of the Suzuki Piano Basics repertoire and where one may buy them. Unfortunately, at least one member of this listserv has had trouble accessing the site. She uses an iMac OS 9.2 and Earthlink.net. She has tried to link from our home page and from the address embedded in earlier Suzuki-L postings. The response she receives is "FORBIDDEN You don't have permission to access Adiscographyonline/suzuki_styles_css on this service."

Has anyone else had a problem? For her the cause remains unresolved. I can link just fine. Please help by testing the link from our home page at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

The link is located at the top by clicking on "Discography."

Please also test the page by going directly to the page:

<http://www.discographyonline.com/>

Your assistance in this matter will be greatly appreciated. Please reply to this posting __only__ if you cannot link in one or both ways.

Date: Fri, 30 Apr 2004 07:06:49 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Teacher Query

Date: 30 April 2004
From: Kenneth Wilburn <wilburnk@ecu.edu>

Does anyone know of a SPB teacher in Knoxville, TN, USA? If so, please respond directly to Kara Edenfield at KaraEdenfield@aol.com.

Date: Fri, 30 Apr 2004 13:30:16 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Teacher

Date: 30 April 2004
From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>

Sarah Salz is seeking a SPB teacher in the Gainesville, Florida area.
If you can help her, please reply directly to her at
snsalz@bellsouth.net.

Date: Sat, 1 May 2004 22:55:53 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Discography Web Site

Date: 1 May 2004
From: Kenneth Wilburn Greenville, NC <wilburnk@ecu.edu>

Several folks have responded with possible solutions to the viewing problem a Mac user has had with the SPB discography web site. It is clear that the problem is not the web site, but may be an older browser, such as Netscape, or perhaps the ISP Earthlink.

Two solutions have been offered:

Michael Ihara suggested using Internet Explorer for Mac, which is a good idea, given the decreasing support for Netscape.

Gloria Krueger stated that she used a Macintosh G5 computer and operated on a 10.2 Operating system (X). She also had problems with Earthlink when she operated in System 9.2. She suggested upgrading to 10.2 or X but definitely change from Earthlink to another Internet provider.

Thanks to everyone who responded. If playing Twinkles were only so easy....

Date: Tue, 4 May 2004 14:19:43 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Discography Web Site

Date: 4 May 2004
From: Vi Brelje <vb729@earthlink.net>

Thanks to everyone who responded in an effort to help me download the

SPB discography web site. I tried all the suggestions and came pretty close to making it work, but the long and short of it seems to be that my 4-year old computer is obsolete and/or the Earthlink carrier is insufficient.

The simplest solution was allowing a co-worker to download and give me copies!! Guess a new computer is the only answer for the future....

I find it frustrating that we in Suzuki have to keep purchasing the new tech appliances in order to keep up. Right now I'm in need of an updated computer, a burner, and DVD equipment..., to name a few. That means learning to use them all. I'd rather be teaching Twinkles.

Again, many thanks.

Date: Wed, 5 May 2004 10:12:56 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Teacher Needed: Atlanta Area

Date: 5 May 2004
From: Karmalita Bawar

Karmalita Bawar, a Piano Basics teacher, is seeking Piano Basics Teacher in the Atlanta area for her student, Hannah Brown, who will be moving from Richmond, Virginia to Atlanta, Georgia in June. Hannah has started _Book 2_ and _Methode Rose_ this semester. Her father, Bill Brown, may be reached at (804) 278-4263, and his email is: <wbrown@union-prce.edu>. The Browns are dedicated to the Suzuki philosophy. Please help us find a suitable and well-qualified teacher.

Date: Wed, 5 May 2004 13:30:07 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Newsletter Nov/Dec 2003 Now Online

Date: 5 May 2004
From: Kenneth Wilburn

The online edition of the November/December 2003 _SPB Newsletter_ has just been published. Access:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB86-Nov2003.htm>

Several extensive bold text glitches that appeared in four previous 2002-2003 issues (6.4, 6.5, 6.6, and 7.1) have now been corrected. My apologies for those errors. Please send corrections at any time to wilburnk@mail.ecu.edu.

Date: Thu, 6 May 2004 08:41:33 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Southwest Suzuki Piano Institute

Date: 6 May 2004
From: Cathy Hargrave

To all Piano Basics Teachers, Parents, and Students:

The Southwest Suzuki Piano Institute in Dallas, Texas will be a biannual event. The dates for this summer are July 11, 2004 for the Every Child Can Course. Book 1 Teacher Training will be July 12-19, 2004. The Student Workshop will be July 12-16, 2004. The next institute will be in 2006.

It has been made a biannual event in order to allow teachers and students to attend the Ten Piano Concerts in Sacramento on the other summers. The SSPI will be this summer and again in 2006 since the Ten Piano Event will be during the summer of 2005.

Personally, I think it is very important for as many of us as possible to attend events like the Ten Piano Concert and the two weeks leading up to it. Periodically, we need to get together as a "community" among ourselves and with as many of our students and their parents as we can in order to ensure our unity and to continue the vision of Suzuki Piano Basics into the future.

As for this summer, encourage your students to come to Dallas in July!
E-mail me at <CWHargrave@aol.com> for brochures and applications.

Date: Thu, 6 May 2004 12:59:01 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teacher Study Group: Albuquerque, NM

Date: 6 May 2004
From: Vicki Merley <vickigrand@COMCAST.NET>

I'm now here in Albuquerque, N.M., and would like to invite any teachers in the area to come and join a Teacher Study Group here. Another Kataoka teacher and I have been meeting and practicing together and we welcome any other SPB teachers to join us. I'd also like to have any suggestions on welcoming Suzuki teachers that would like to know about SPB. I'm not a teacher trainer, but I have had lots of exposure, and I would like to share what I know with other interested Suzuki teachers.

Date: Thu, 17 Jun 2004 15:13:34 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPBN, Vol 9.2 Now Online

To: Suzuki-L
From: Kenneth Wilburn <wilburnk@ecu.edu>

The online edition of Volume 9.2 March/April of the _Suzuki Piano Basics Newsletter_ has now been published. You may access it directly by clicking on:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB92-Mar2004.htm>

Date: Thu, 1 Jul 2004 08:04:22 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Teacher's Workshop, Calgary, Canada

From: Lori Merrill <lorimerrill@telus.net>
Date: 1 July 2004

Calgary, Alberta, Canada
Suzuki Piano Basics Teacher's Workshop, with
Lori Armstrong October 21-23, 2004

Contact Jamie Popowich - jamie.popowich@telus.net
or Lori Merrill - <lorimerrill@telus.net>, ph. 403-931-2518

This workshop is for new or experienced teachers, and features teacher
and student lessons, teacher group sessions, and a student recital.
Registration deadline is September 15th.

Date: Thu, 1 Jul 2004 09:25:33 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPBF Workshop Reports

From: Vicki Merley, Albuquerque, New Mexico <vickigrand@COMCAST.NET>
Date: 1 July 2004

Does anyone have any report from the workshops in Kentucky or Orange
County?

I very much missed the Kentucky workshop this year, and seeing all my
teacher friends. How did the ensemble work go? Any comments on
that? What was the best thing you learned there?

I'm looking forward to Sacramento. See you there.

Date: Fri, 2 Jul 2004 08:01:32 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPBF Workshop Reports

From: Karen Hagberg <hagberg-drake@juno.com>
Date: 2 July 2004

We expect to be publishing reports on all the summer events in upcoming
newsletters. In short, Louisville and Orange County were both very well
attended and very stimulating.

Date: Fri, 2 Jul 2004 08:06:18 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPBF Workshop Reports

From: Christine Albro <calbro@mindspring.com>
Date: 2 July 2004

I really enjoyed the ensemble work. Maybe next year I can do something
in Book 3! I think it was a good thing for us to do as teachers and it
was good for the students as well. The institute seemed very different
without Sensei; we all felt like fledglings.

Date: Wed, 7 Jul 2004 09:30:23 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: SPBF Workshop Reports

From: Karmalita Bawar <kbawar@earthlink.net>
Date: 4 July 2004

I attended the Louisville Institute and am pleased to share results from my own research. My students generally have had trouble carrying their arms, so I really researched how each of the faculty worked with various students at getting ready.

The importance of getting ready properly included:

adjusting the bench lower
carrying elbows out (away from the sides, more at a 45=BA angle)
keeping forearms parallel to the ground
always keeping hands above the keys (even when not playing)
touching students at various points to check for resistance (strength)
extending one finger only

All of these techniques were recommended before a single, concentratedly produced tone was created by a relaxed, moving (bending) finger. As soon as I returned to my studio, I implemented specific changes, depending on the child, and have been amazed with results that include precise tone, no low or weak wrists, and better concentration.

I know much more was offered, but I needed to hear this lesson most importantly. What was striking, was that everyone taught in the same manner as Kataoka Sensei; her spirit was there, even in their individualized teaching styles. As hollow as the halls seemed without her physical presence, I'm pleased to report that her life work is still being carried on by teachers, students and families, and with real diligence.

"My Allegro Story"

One experience that brings both laughter and tears to my eyes was the six-piano teacher pieces. I was on for Allegro. We six sat, and Cathy Hargrave volunteered to be on the teacher's bench, at the seventh piano. We played Allegro through once, and well; that was quite enough.

Cathy then demonstrated Allegro to us all. Not only was her melody brighter and bigger than all of ours combined, but hers was a quiet, articulate harmony as well. We felt immediately inadequate and determined to improve.

The faculty and other more experienced teachers came onto the stage, and assisted as we down- upped for what seemed like an eternity! Not only did we have immediate feedback from them, but the other teachers in the house (audience) came up and offered their advice as well. I reached too high; I tried too hard; I sat too high; I sat too high STILL; my shoulder should stay relaxed; I should go straight up, not forward, not sideways; I should use more of my body; I should use less of my body; I can change! I'm not so old after all, etc.... this went on for over fifteen minutes! I felt simultaneously exhausted, concentrated, worried, exuberant, thrilled, certain, uncertain, and above all, fine-tuned..., like a new car right out of the factory, like a Buddhist aware of everything all at once. I watched as my inhibition was replaced by exhaustion and a sweating arm. I remember

thinking, "Wow, look at my fingers trembling and sweating." Because I was required to be relaxed (and it took at least that long for me to relax!), in the end my tone was bigger and much improved.

By the end of the week, when we shared our pieces with each other in recital, I am sure everyone would agree that Allegro was the most improved of the lot! We practiced individually, and we sounded much more like Cathy (Kataoka Sensei) when we at last performed. I still laugh thinking about one teacher skirting her assigned piano (the B=F6sendorfer) backstage, because she felt the action was too limited. And how much my arm ached and still does, as I practice up-down with my students. Building upper arm strength is very important, and now I realize this fully. In the end, what I received most from my trip to Louisville was just how much I appreciate the combined energy of so many to tirelessly help to improve each individual. In much the same way, I was made better. My gratitude is very deep.

Date: Sun, 5 Sep 2004 09:55:05 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Mozart Effect

From: Jean Thiel, Organist, First Presbyterian Church, Norfolk, VA
Forwarded By: Christine Mathews <chrismath@JUNO.COM>
Date: 5 September 2004

WR [Roger] Dennis was the Chairman of the Music Department at UW-Oshkosh when I was in high school, and he was the faculty advisor to my father in a major research paper based upon years of research with 4th, 5th, and 6th grade students, teaching them two 45-minute, after school, piano lessons (group instruction) per week. The fourth graders showed the best degree of scholastic improvement between September and June.

Roger Dennis was in the Auditorium at UW-Oshkosh when as a H.S. Junior, I played in a college organ masterclass one of Bach's organ fugues from memory for the then well-known organist, E. Power Biggs, who encouraged me.

I was thrilled to find this article because Roger Dennis was always interested in my father's pilot piano project on the efficacy of piano instruction in the public school curriculum.

THIS IS MY "GREAT JOY" OF THE DECADE!!!!!! Read the sentence in the middle that starts: "Significant improvement...." This is the core issue for pursuing the work which my father believed. HELLO, all you Educators!!

Jean (Lewis) Thiel
(My father's name was Merrill A. Lewis, {1914-1999} who played the piano beautifully.)

[Summary citation: 1:_Neurol Res_. 1997 Feb;19(1):2-8].

Music training causes long-term enhancement of preschool children's spatial-temporal reasoning.

By Rauscher FH, Shaw GL, Levine LJ, Wright EL, Dennis WR, Newcomb RL.
Department of Psychology, University of Wisconsin, Oshkosh, USA.

Predictions from a structured cortical model led us to test the hypothesis that music training enhances young children's spatial-temporal reasoning. Seventy-eight preschool children participated in this study. Thirty-four children received private piano keyboard lessons, 20 children received private computer lessons, and 24 children provided other controls. Four standard, age-calibrated, spatial reasoning tests were given before and after training; one test assessed spatial-temporal reasoning and three tests assessed spatial recognition. Significant improvement on the spatial-temporal test was found for the keyboard group only. No group improved significantly on the spatial recognition tests. The magnitude of the spatial-temporal improvement from keyboard training was greater than one standard deviation of the standardized test and lasted at least one day, a duration traditionally classified as long term. This represents an increase in time by a factor of over 100 compared to a previous study in which listening to a Mozart piano sonata primed spatial-temporal reasoning in college students. This suggests that music training produces long-term modifications in underlying neural circuitry in regions not primarily concerned with music and might be investigated using EEG. We propose that an improvement of the magnitude reported may enhance the learning of standard curricula, such as mathematics and science, that draw heavily upon spatial-temporal reasoning.

Date: Sun, 5 Sep 2004 10:17:16 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: How to Teach Beginners and Parent Teaching

From: Ruth Medina <medmart@charter.net>
Date: 5 September 2004

I am trying to find out information on the Suzuki piano method. If you can help me, that would be wonderful.

The electronic book I found on the _SPBF_ web site -- _How to Teach Beginners_ -- is this a book which parents can teach their child the Suzuki Method? If so, where can I purchase this book?

I also would like to find out how one becomes a Suzuki teacher? I realize it is years of training.

I am in Modesto, California and my daughter is on a waiting list for Suzuki lessons (one year).

Should I start my daughter in regular piano lessons? Or do you think I should wait for the Suzuki lessons?

Again any information would be appreciated. Thank you for your time.

Web Editor's note: for Dr. Kataoka's e-book, access the following URL:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/KataokaSensei/HTB.htm>

Date: Sun, 5 Sep 2004 11:45:10 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L and Viruses

From: Kenneth Wilburn, Web Editor, Suzuki-L <wilburnk@mail.ecu.edu>
Date: 5 September 2004

Please do not open any bogus emails sent from others falsely using my email address that request personal information from you or ask you to open any kind of attachment. You will never receive a Suzuki-L posting or an email from me that has an attachment. Please keep your virus definitions updated. I myself have received about 10 bogus emails allegedly sent from Suzuki-related email addresses. These emails have had attachments containing viruses.

Mean people are extracting email addresses from across the web, such as mine on our _SPBF_ web site and faking emails sent from me and others. Any online email address can be spoofed in this phony fashion. So, never respond to any email allegedly from me that asks for your personal information or requests you open any kind of attachment.

These floppy-wristed, slump-backed, tense folks desperately need to practice their Twinkles, leave their evil bytes behind, and enter our world of beauty.

Date: Mon, 6 Sep 2004 09:56:33 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: How to Teach Beginners and Parent Teaching

From: Gloria Krueger <glokrue@SOCAL.RR.COM>
Date: 6 September 2004

To the parent who inquired:

The first question is: how old is your child? I was a "traditional" piano teacher before becoming a Basics Suzuki Piano Method teacher more than 25 years ago, and my advice is WAIT until you can start your child with the Suzuki teacher. The results of beautiful tone are worth waiting for. Do purchase the cds of Dr. Haruko Kataoka playing Suzuki Piano Books 1, 2, and 3. Let your child listen to Book 1, all night at a very quiet level, while the child is sleeping. Play the cds all day, and fill your home environment with wonderful tone and beautiful music.

[Editor's note: to purchase the cds see:
http://www.discographyonline.com/piano_disc_volume_123.html]

Date: Mon, 6 Sep 2004 09:56:45 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L and Viruses

From: Hava Rogot <havarogot@juno.com>
Date: 6 September 2004

OK, thanks for the heads up. I get about one a day, some with attachments but JUNO blocks the viral messages and does not let them come through. These are often just commercial spammers who have no connection with music or anything else... they get your e-mail address by routine theft.

Date: Mon, 6 Sep 2004 10:41:32 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Kataoka Sensei Memorial Contribution: Jacqueline Block

From: Kenneth Wilburn <wilburnk@ecu.edu>
Date: 6 September 2004

Jacqueline Block has contributed a memorial to Kataoka Sensei's memorial page. You may access Jacqueline Block's contribution by going to

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/KataokaSenseiMemorial/Memorials.htm>

Once there, scroll down to the last entry.

Date: Mon, 6 Sep 2004 11:02:23 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Workshops

From: Kenneth Wilburn <wilburnk@ecu.edu>
Date: 6 September 2004

Two new workshops, both located in Arizona, USA, will take place between late September and early October. For details, access the workshop web site:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>

Date: Mon, 6 Sep 2004 21:42:12 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPBF Newsletter, Jul-Aug 04 and Workshops

From: Kenneth Wilburn <wilburnk@ecu.edu>
Date: 6 September 2004

Earlier today I announced two new workshops in Arizona and included the URL, which was very long, and may have split in the posting you read. If it did, the link would not work. Here is a solution--go to

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

then click on the "Workshops" link near the top of the page. When the "Workshops" page opens, scroll down to late September--early October 2004 to find the two workshops.

I also want to announce the online publication of the July/August 2004 Newsletter. To access it directly go to

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB94-AUG04.htm>

Date: Tue, 7 Sep 2004 10:44:38 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Dallas Workshop

From: Karen Hagberg <hagberg-drake@JUNO.COM>
Date: 7 September 2004

Attention Teachers:

On the heels of the very successful teacher research workshop in Sacramento in August (descriptions in upcoming SPB Newsletter), a mid-winter workshop in the same format has been scheduled in Dallas for four days, February 9-12. All will be encouraged to bring students to perform in a Friendship Concert according to guidelines you will receive. Please put these dates on your calendars and wait for further information from the director, Cathy Hargrave.

Date: Fri, 10 Sep 2004 05:52:36 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Karmalita Bawar and Hurricane Gaston

From: Christine Mathews <chrismath@juno.com>
Date: 10 September 2004

Fellow Basics Teachers,

I am writing on behalf of a colleague here in Virginia who has suffered a catastrophic event due to hurricane Gaston. Her name is Karmalita Bawar, and she maintains a large studio in Richmond, Virginia. Some of you may remember her from the Louisville Institute this past June, cheerfully helping to set up the stage and pianos for the six-piano rehearsals and concert. She also wrote an article for the Suzuki-L list about her "Allegro Experience" during the teacher six-piano rehearsal in Louisville.

Rainfall accompanying Hurricane Gaston came through Richmond in the form of a wall of water, unprecedented, and unexpected. I will insert here part of Karmalita's e-mail to me, describing the damage to her studio:

"I'm not sure if you heard about tropical depression Gaston hitting Richmond last week. Nearly every student's house that had a basement was flooded, as we received 14 inches of rain in six to eight hours last Monday. That was to be my first day of lessons. My studio was also in the basement of our house. I bailed for over one hour, but to no avail. My studio was flooded with 7 1/2 inches of muddy rain water.

My husband and I raised the Steinway Boston Upright on blocks, hoping to save it. The water continued to rise, and one wave (yes, wave!) knocked the piano over. It fell forward, into the water and hit the ground in a sound I'll not soon forget. I was sure it smashed into pieces, but thankfully, only one part broke off. (It split in the front panel). All the keys' mechanisms were soaked, and we expect it will take three to four weeks to properly dry out. But the piano is going to be okay.

I've written Steinway and thanked them for building such a durable and outstanding instrument (I have a Boston prof. upright)! It's ironic really, since I had the piano tuned last Friday! And, I had just laid out plans to trade up my piano to two grands in the next five years.

I have moved my less damaged digital piano up to the florida room, where I will be required to teach for the time being. My insurance company denied our claim, but one FEMA inspector has already been by to assess the damages. I will be teaching, but only just barely. I'm looking forward to starting up teaching again, and plan to take things one day at a time."

If any of you feel so inclined, I know she could use some words of encouragement, or even financial help if you so desire. Karmalita did

not initiate this request, but was humbly grateful for our offer to put this message on the Suzuki-L bulletin board.

She is in the Basics Directory, but here's her address:

Mrs. Karmalita Bawar
8806 Chippenham Road
Richmond, VA 23226
804-560-1012
<kbawar@earthlink.net>

Sincerely,

Christine Mathews
Chesapeake, VA

Date: Wed, 15 Sep 2004 08:47:42 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Pianopedia, A Search Engine

From: Dr. Eric Brisson
Date: 15 September 2004

This message is to bring to your attention Pianopedia, a website that = you may find to be useful as a resource for your piano teaching activities:

<http://www.pianopedia.com>

Pianopedia is a search engine performing queries over a large database = of classical piano works using flexible combinations of criteria (e.g. composer, composer nationality, title, duration, date of composition, = key and mode). It is designed for piano teachers and students, as well as performing pianists. It can be used to explore the repertoire in search for new works to learn and perform, and also serves as a detailed reference source for the classical piano repertoire. The database presently contains detailed information about 5189 works (14715 = movements or excerpts) from 861 composers: it also stores 1990 pictures showing a sample of a given work/movement.

Date: Sat, 18 Sep 2004 18:19:03 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: _SPBFN_, Volume 9.3, May/June

From: Kenneth Wilburn <wilburnk@ecu.edu>
Date: 18 September 2004

The Volume 9.3 May/June 2004 issue of _Suzuki Piano Basics Foundation News_ is now online. You may go directly to it by clicking on

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB93-MAY04.htm>

Date: Wed, 22 Sep 2004 11:37:51 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Homestays and the Mid-Winter Dallas Workshop

From: Cathy Hargrave <CWHargrave@aol.com>
Date: 22 September 2004

Eloise Sanders asked whether homestay was available. Yes, there will be as many homestay situations as can be provided at the mid-winter workshop scheduled in Dallas for four days, February 9-12. There is

also a hotel nearby. It is a Comfort Inn, clean, neat, and about \$40.00 a night. It could be shared by 2 people which would make it very affordable.

Date: Sun, 3 Oct 2004 10:11:55 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Discographyonline.com: New Links

From: Ben Smith <chevnic@rocketmail.com>
Date: 3 October 2004

Just wanted to the Piano Basics community know that
Discographyonline.com has added two new useful links!

The first is a link that allows Canadian Basics Teachers to purchase the items through Amazon.ca. Just click into the Suzuki Piano Basics Discography and click on the orange link labeled Canadian Site to be taken to the Canadian site.

www.discographyonline.com/ca_piano_disc_volume_4.html

The second it that we now have a page called Educational Materials that offers items that Amazon.com doesn't stock, the 10-piano Videos and Books by Kataoka Sensei. These items are mail order only through SBPF.

www.discographyonline.com/Copy%20of%20copy_of_about.htm

[Web Editor's Note] The link to Discographyonline.com is

<http://www.discographyonline.com/>

Date: Sun, 3 Oct 2004 12:02:51 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Re: Discographyonline.com: New Links

(Apologies to Ben Smith for leaving out a word in his important posting.
The corrected posting follows--Ken Wilburn)

From: Ben Smith <chevnic@rocketmail.com>
Date: 3 October 2004

Just wanted to let the Piano Basics community know that
Discographyonline.com has added two new useful links!

The first is a link that allows Canadian Basics Teachers to purchase the items through Amazon.ca. Just click into the Suzuki Piano Basics Discography and click on the orange link labeled Canadian Site to be taken to the Canadian site.

www.discographyonline.com/ca_piano_disc_volume_4.html

The second it that we now have a page called Educational Materials that offers items that Amazon.com doesn't stock, the 10-piano Videos and Books by Kataoka Sensei. These items are mail order only through SBPF.

www.discographyonline.com/Copy%20of%20copy_of_about.htm

[Web Editor's Note] The link to Discographyonline.com is

<http://www.discographyonline.com/>

Date: Fri, 19 Nov 2004 11:17:37 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki PB Workshop: Dallas, 9-12 Feb 2005

From: Cathy Hargrave <cwhargrave@aol.com>
Date: 19 November 2004

Dear Teachers:

This is currently some of the information about the Basics Research Workshop scheduled for Dallas in February. The daily format and schedule are basically the same as last August's workshop in Sacramento.

Dates: Feb. 9 - 12, 2005 (Wednesday - through Saturday night)

Location: Mesquite Fine Arts Center (Mesquite, TX., A suburb of Dallas)

Friendship Concert: Feb 12 at 7:00 pm. (Saturday night)

Friendship Concert Dress Rehearsal on Feb. 11 at 7:00 pm. (Friday night)

Teacher Schedule: Roughly 9:00 AM - 5:00 PM

Airport: Dallas/Ft. Worth is the largest one and the home office/hub for American Airlines. Love Field is a smaller airport in the center of Dallas.

Accommodations: Country Inn & Suites By Carlson in Mesquite, TX.
www.countryinns.com Tel: 972-216-7460 or 800-456-4000
118 East Highway 80, Mesquite, TX. 75149
Reduced Rates for Piano Basics Workshop. Be sure to mention Piano = Basics.

One room w/ 2 Queen beds is \$62.00 per night plus tax

Double Queen Suite is \$79.00 per night plus tax

(Has 2 queen beds, living area with sofa becoming a bed, kitchen area w/ small refrigerator and microwave) 3 of these Suites are available

King Suite is \$79.00 per night plus tax (Same as above except 1 king bed instead of 2 queen beds)

This hotel is 4 miles from the Mesquite Arts Center. For people wanting to share a room, the Double Queen rooms are for 2 people and the suites are for three. You can choose your own roommates or let Cathy Hargrave know you want to share and this will be arranged for you. BUT, you must call the Country Inns and Suites yourself to make your own reservation.

The hotel includes a complimentary breakfast of waffles, sausage, biscuits, muffins, cereal, fruit, coffee, tea, juices. Other room amenities: free local calls, data port and free high speed internet access, indoor pool and whirlpool, fitness room, cable tv, business center w/ internet, iron and ironing board, hair dryer, coffee maker.

We will do our best to help anyone with a home stay situation.

Please do your best to bring a student or two for a lesson with one of the teachers. The lesson fee will be \$25.00. To participate on the Friendship Concert, send a videotaped audition of the performance piece to Cathy Hargrave as soon as you can or no later than January 9th, 2005. To participate in the lessons AND on the Friendship Concert, the fee is \$40.00 per student.

The Teacher's fee is not decided yet but will be as inexpensive as we can make it. Will let you know that in a few days. Watch for details.

Date: Mon, 22 Nov 2004 15:20:31 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: February Piano Basics Research Workshop in Dallas: Correction

From: Cathy Hargrave <cwhargrave@aol.com>
Date: 22 November 2004

Please note the following correction to the recent Suzuki-L posting on the February Piano Basics Research Workshop in Dallas:

The hotel is .3 miles (3/10's or 3 tenths of a mile - not 4 miles) from Mesquite Arts Center. In other words, walking distance! It is a safe area also.

I said .4 miles in original e-mail and that was wrong too since it is 3 tenths of a mile.

Date: Tue, 30 Nov 2004 21:33:41 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Method Question

From: Carolyn Standler-Reed <cstandlerreed@cox.net>
Date: 30 November 2004

Hi, I am looking for a method for teaching piano that would be good for my daughter. She has Down's Syndrome and plays by copying other people and by ear. She composes beautiful pieces by ear and remembers them from one time to the next. I am looking for a method where she would not have to read music because I think that would be very difficult and take the fun away from her. When she improvises on the piano, everyone says how lovely it sounds. Do you think the Suzuki method would be an effective way to help her grow on the instrument?

Date: Wed, 1 Dec 2004 05:49:47 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Method Question

From: Hava Rogot <havarogot@juno.com>
Date: 1 December 2004

Yes, yes, yes. Please give me a phone number so we can talk about this-- about the Suzuki method and what I do. The beginnings are all by ear, just as language is learned by a baby. If she has language (that is, can talk) she can learn to play an instrument this way, just as she learned to talk.

Alternatively, you are welcome to come watch lessons or just come to talk about what Suzuki is about. There are piano lessons with kids (3:30 and 5 pm on Sundays. Getting into the holiday season, schedules will be variable. I like to have people who observe call the day before, leaving the information as to what time they will be here and a phone number so I can call back if there is a cancellation... I do not call to confirm. If you just want to come to talk, we can set up a time. Many lessons these days are evenings to accommodate working parents...a parent attends all lessons AND studies music with the child the same way the child studies...no grading...learning by ear.

I hope this is helpful.

[Web Editor's note: Ms. Carolyn Standler-Reed and her daughter are in the San Diego area, near San Diego State University.]

Date: Wed, 1 Dec 2004 05:50:09 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Recital Invitation

From: Raquel Moreno via Joseph Lombardi <eli@surfglobal.net>
Date: 1 December 2004

Hello everyone. I am a Suzuki Piano Teacher new in the area. I did my training overseas (British Suzuki Institute, London, England). I would like to contact other Suzuki Piano Teachers that work near by [Brattleboro, Vermont]. My group is performing this Saturday at 10:00. They will be playing pieces from Book Number 1: from "Twinkle"...up to "Little Playmates." Please feel free to come and join us.

You can also reach me at 1 (802) 258-2531.

Sincerely,

Raquel Moreno
II PIANO RECITAL
Suzuki Piano Students

Brattleboro Music Center
38 Walnut Street, Brattleboro
1 (802) 257 4523
Saturday December 4, 2004
At 10:00 am.
Recital Hall

Date: Thu, 2 Dec 2004 06:00:48 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Method Question

From: Hava Rogot <havarogot@juno.com>
Date: 2 December 2004

Dear Carolyn Standler-Reed,

There are several Piano Basics teachers in the southern California area. I do not know how many are near you but Ken should have the list [see below]. The San Diego people are only theoretically Suzuki Piano Basics but there are others in the LA area who are more closely aligned with what Dr. Haruko Kataoka did, especially recently. For example, Doris Koppleman has taken up percussion and may not be doing much piano these days. Mei Ihara runs a summer teacher training institute in LA and would be a better reference than I am. Good luck--I feel certain you can find someone to work with you and your daughter, especially since she already shows music ability for communication.

[Web editor's note: the web address for the complete teachers' list sorted by zip code is:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Teachers.htm>]

Date: Fri, 3 Dec 2004 04:45:45 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Method Question

From: Carolyn Standler-Reed <cstandlerreed@cox.net>
Date: 2 December 2004

Thank you, Hava Rogot. I did get a list of a few teachers in the San Diego area now thanks to Ken Wilburn. I will find out more by talking with them. I will try to ask Mei Ihara about them.

Date: Fri, 3 Dec 2004 12:23:02 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Workshop: Mesquite, Texas, 9-12 Feb 2004

From: Cathy Hargrave <cwhargrave@aol.com>
Date: 3 December 2004

SUZUKI PIANO BASICS TEACHER WORKSHOP
FEBRUARY 9 - 12, 2005
MESQUITE, TEXAS
(a suburb of Dallas, Texas)

This will be the 2nd Suzuki Piano Basics Teacher Research Workshop. It is being hosted by Piano Basics of Dallas under the auspices of The Southwest Suzuki Piano Association which is a 501(c)(3) non-profit organization. The dates are Feb. 9 - 12, 2005. This is Wednesday morning through Saturday evening. All the information below will soon be posted again at www.suzukipianobasics.com. For additional information, contact Cathy Hargrave at cwhargrave@aol.com.

In this workshop format, Suzuki piano teachers convene in one location with the common purpose of helping each other hone their teaching skills and continue the work of Dr. Haruko Kataoka, the co-founder of the Suzuki Piano Method (1927 - 2004). The first workshop was held last August in Sacramento, CA and directed by Linda Nakagawa. The participants enthusiastically voted to have a mid-year workshop using the same format. Thus, the February Workshop in Mesquite, Texas was planned. (Mesquite is a suburb of Dallas, Tx.)

TEACHERS: All piano teachers are invited to attend. Those who studied regularly with Dr. Kataoka and had at least 20 lessons with her are invited to sign up to teach teachers and/or students.

During this research workshop, we will watch a teacher choose a specific point and develop it. One teacher at a time will teach, and all participants will observe the same teaching. Participants are encouraged to attend all sessions of the workshop in order to make discussions more meaningful. It is important that each teacher observe and assess the lesson in their own way and is highly beneficial to have many teachers' shared insights. Every day, time will be set aside for open discussions about the teaching.

Teachers bringing students must have a lesson (with the teacher of your choice) and must attend all four days of the workshop. Students of all levels of the Suzuki repertoire are welcome. We would like to have all books of the Suzuki repertoire (incl. beyond Vol. 7) represented at lessons.

STUDENT LESSONS: We will accept as many student applications for lessons as possible. However, the only students who will be accepted are those whose teachers are attending all 4 days of the workshop. Suzuki Piano students from beginner through advanced levels are invited. Students and parents are welcome to observe lessons of other students throughout the workshop at no additional expense.

Friendship Concert: Students will be selected to perform on the Friendship Concert by videotaped auditions. We would like to present the highest quality concert possible at this time. Please submit a videotape of your student(s) performing two pieces - your first and second choices. Deadline: postmarked by January 9, 2005

Send to:
Cathy Hargrave
5613 Willowbrook Dr.
Rowlett, TX. 75088

Deadline for the videotape: postmarked by January 9, 2005.

WORKSHOP SCHEDULE

Feb. 9 - 12, 2005

Mesquite Fine Arts Center, Concert Hall

FEES

\$150.00 Teacher Tuition assessed for all teachers (1 day or all 4 days)

\$25.00 Student Lesson Fee

\$25.00 Student Fee if performing on Friendship Concert

\$40.00 Total for student participating in both the lesson and =
Friendship Concert

PAYMENT DEADLINE: Postmarked by January 9, 2005

Checks should be payable to Southwest Suzuki Piano Assn.

VISA, MASTERCARD, AMERICAN EXPRESS, AND DISCOVER ARE ALSO ACCEPTED

Daily Schedule	Workshop begins at approximately 9:00 am	=
	Teacher Lessons	
	Lunch	
	Student Lessons	
	Discussion	
	Day ends at approximately 5:00 pm	

Feb. 10, 2005	Teachers' Recital during morning session =
followed by	discussion (closed to the public)

Feb. 11, 2005	Friendship Concert Dress Rehearsal for Students
7:00 pm	(closed to the public)

Feb. 12, 2005	Friendship Concert
7:00 pm	

TRANSPORTATION: There are two airports serving the Dallas area. The largest airport is The Dallas/Ft. Worth Airport which is the home office/hub for American Airlines. Other large air carriers use this airport. It is approximately 40 minutes from the airport to Mesquite.

Love Field is a smaller airport located in the center of Dallas. It is approximately 25 minutes from Mesquite. Smaller airlines like Southwest use this airport.

The best transportation from either airport to the Country Inn and Suites or Mesquite Arts Center is SuperShuttle.

Hotel Accomodations: Country Inn & Suites By Carlson in Mesquite, TX.
The hotel is three-tenths of one mile from the Mesquite Arts Center.
The rates listed below are reduced rates for the Suzuki Piano Basics Teachers Research Workshop. Be sure to mention Piano Basics when making your reservation.

Telephone number: 972-216-7460 or 800-456-4000.

Web-site is www.countryinns.com

Address: 118 East Highway 80, Mesquite, TX. 75149

Rates: One room w/ 1 King bed - \$62.00 per night plus tax

One room w/ 2 Queen beds - \$62.00 per night plus tax

Double King or Queen Suite is \$79.00 per night plus tax

The Suites have 1 king-sized bed or 2 queen-sized beds, a living area with sofa which becomes a bed, and a kitchen area w/ small refrigerator and microwave.

For people wanting to share a room, the Double Queen rooms are for 2 people and the suites are for three. You can choose your own roommates or let Cathy Hargrave know you want to share and this will be arranged for you. You must call the Country Inns and Suites to make your own reservation.

The hotel includes a complimentary breakfast of waffles, sausage, biscuits, muffins, cereal, fruit, coffee, tea, juices. Other room amenities: free local calls, dataport and free high speed internet access, indoor pool and whirlpool, fitness room, cable tv, business center w/ internet, iron and ironing board, hair dryer, coffee maker.

MEALS: Lunches will be pre-selected, pre-ordered, and pre-paid by each participating teacher and delivered to the Mesquite Arts Center by Go-Diva Catering. No other food is allowed by the Arts Center and there are no nearby restaurants. Several restaurants are near the hotel for dinners. The hotel does not have a restaurant.

PAYMENT DEADLINE: Postmarked by January 9, 2005

VISA, MASTERCARD, AMERICAN EXPRESS, AND DISCOVER ARE ALSO ACCEPTED

TEACHER APPLICATION FORM

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

PHONE _____ CELL _____ E-MAIL _____

I am interested in teaching teachers yes _____ no _____

I am interested in teaching students yes _____ no _____

I am interested in having a lesson yes _____ no _____

I am interested in bringing students yes _____ no _____

Teacher Tuition Payment: \$150.00
Student Payment: \$25.00 (lesson), \$25.00
(Friendship Concert), \$40.00 (both)

Make check payable to: Southwest Suzuki Piano Assn.
VISA, MASTERCARD, AMERICAN EXPRESS, AND DISCOVER ARE ALSO ACCEPTED

Send to:

Cathy Hargrave
5613 Willowbrook Dr.
Rowlett, TX. 75088

Deadline: Postmarked by Jan. 9, 2005
There will be a \$25.00 fee charged for any returned checks.

STUDENT APPLICATION FORM

(Teachers should make copies of the student application form as needed
and complete for each student)

NAME _____ AGE _____

ADDRESS _____ CITY _____ STATE _____

ZIP CODE _____ TELEPHONE _____

CELL _____ E-MAIL _____

TEACHER'S NAME _____ TELEPHONE _____

LESSON PIECE _____

APPLYING FOR FRIENDSHIP CONCERT YES _____ NO _____

CONCERT PIECE: 1ST CHOICE _____

2ND CHOICE _____

VIDEOTAPE DEADLINE: POSTMARKED BY JAN. 9, 2005

Date: Tue, 21 Dec 2004 23:32:59 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Workshop: Mesquite, Texas, Feb. 9-12, 2005

From: Cathy Hargrave <CWHargrave@aol.com>
Date: 10 December 2004

I changed computers last week and a few of my saved files didn't make
the transfer of data to the new computer. One of those files had names
of teachers many of you told me to contact about the Suzuki Piano Basics
Teachers Workshop Feb. 9-12, 2005 in Mesquite. Please re-send me that
information or forward my latest message on Suzuki-L with all the
details and application yourself if you like.

Date: Sun, 2 Jan 2005 11:09:29 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Sept - Oct 2004 _SBPN_ Online

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 2 January 2005

I am pleased to announce that the September - October 2004 issue of the
SBP Newsletter is now online. Please access:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB95-Sept04.htm>

or go directly to the Suzuki Piano Basics Home Page at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

and click on the issue's link near the top of the opening page.

Best wishes for the New Year!

Date: Tue, 4 Jan 2005 16:41:00 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Workshop: Mesquite, TX, 9 - 12 Feb 2005

From: Cathy Hargrave <CWHargrave@aol.com>
Date: 4 January 2005

Teachers:

Just a reminder about the Piano Basics Teachers Research Workshop from
Feb. 9 -12, 2005 in Mesquite, TX. The deadline to receive the hotel's
reduced rates for the workshop is Jan. 9th. That is this Friday. After
Friday, the reserved block of rooms will be released, the discounts will
not be available, and the hotel rooms will again be available to the
general public. A nearby hotel is already completely full so please make
your reservations as soon as possible.

The workshop dates are Feb. 9 - 12, 2005. (Wednesday - through Saturday
night)

Location: Mesquite Fine Arts Center (Mesquite, TX., A suburb of Dallas)

Friendship Concert: Feb 12 at 7:00 pm. (Saturday night)

Friendship Concert Dress Rehearsal on Feb. 11 at 7:00 pm. (Friday night)

Teacher Schedule: Roughly 9:00 AM - 5:00 PM

Airport: Dallas/Ft. Worth is the largest one and the home office/hub for

American Airlines. Love Field is a smaller airport in the center of
Dallas.

Recommended Transportation to and from Airport: Supershuttle (Phones for
service located in baggage claim area at airports)

Accommodations: Country Inn & Suites By Carlson in Mesquite, TX. This
hotel is three-tenths of a mile from the Mesquite Arts Center. You must
call the Country Inns and Suites yourself to make your own reservation.

<http://www.countryinns.com/> Tel: 972-216-7460 or 800-456-4000
118 East Highway 80, Mesquite, TX. 75149
Reduced Rate for Piano Basics Workshop. Mention Piano Workshop.
One room w/ 2 beds is \$62.00 per night plus tax
King Suite is \$72.00 per night plus tax

NOTE: The hotel has changed management since I made prior arrangements.
There may be slight changes but they are honoring the financial

agreement previously made.

The hotel includes a complimentary breakfast of waffles, sausage, biscuits, muffins, cereal, fruit, coffee, tea, juices. Other room amenities: free local calls, dataport and free high speed internet access, indoor pool and whirlpool, fitness room, cable tv, business center w/ internet, iron and ironing board, hair dryer, coffee maker.

Please bring a student or two for a lesson with one of the teachers. The lesson fee will be \$25.00. To participate on the Friendship Concert, send a videotaped audition of the performance piece to Cathy Hargrave as soon as you can or no later than January 9th, 2005. To participate in the lessons AND on the Friendship Concert, the fee is \$40.00 per student.

The Teacher's fee is \$150.00. If you did not receive the application form or have misplaced it, another will be e-mailed to everyone tomorrow. The first one was also sent by e-mail. If you have any questions, e-mail me or call 972-412-8864.

See you soon!
Cathy Hargrave

Date: Wed, 5 Jan 2005 05:04:22 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Workshop Application: Mesquite, TX, 9 -12 Feb 2004

From: Cathy Hargrave <CWHargrave@aol.com>
Date: 5 January 2005

Teachers,

Here is another application for the Piano Basics Teacher Workshop in Mesquite, TX. from Feb 9 - 12, 2005. You may print it out and mail with your payment or mail payment and e-mail the application. Remember, your payment can be by check money order, or any major credit card.

You may e-mail me or call 972-412-8864 with any questions.

Thank you,
Cathy Hargrave

PIANO BASICS TEACHER WORKSHOP
FEB. 9 - 12, 2005
MESQUITE, TX.
TEACHER APPLICATION FORM

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

PHONE _____ CELL _____

E-MAIL _____

I am interested in teaching teachers yes _____ no _____

I am interested in teaching students yes _____ no _____
(No payment is given to teachers for teaching)

I am interested in having a lesson yes _____ no _____

I am interested in bringing students yes _____ no _____

Teacher Tuition Payment \$150.00

Student Payment: \$25.00 (lesson) \$25.00 (concert) or \$40.00 (if participating in both)

Make check payable to Southwest Suzuki Piano Assn.

Send to:

Cathy Hargrave
5613 Willowbrook Dr.
Rowlett, TX. 75088

Deadlines: Jan. 9, 2005 for Friendship Concert Applications
Jan. 9, 2005 for Reduced Hotel rates

STUDENT APPLICATION FORM

NAME _____ ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

PHONE _____ CELL _____

E-MAIL _____

TEACHER'S NAME _____ PHONE _____

CONCERT PIECE: 1st CHOICE _____

2nd CHOICE _____
=====

Date: Thu, 6 Jan 2005 09:50:27 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Workshop: Mesquite, TX, 9-12 Feb 2005

From: Cathy Hargrave <cwhargrave@aol.com>
Date: 6 January 2005

Dear Teachers,

Huub DeLeeuw from Holland would like to come to the Piano Basics Teachers Workshop in Mesquite during February. If anyone can help him offset his expenses by having him teach their students or a workshop somewhere in the U.S., please contact Cathy Hargrave at cwhargrave@aol.com or 972-412-8864.
=====

Date: Fri, 21 Jan 2005 10:57:45 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Foot Pedal Extender Invention

From: Michael Jacobsen <michael.danielle@netzero.net>
Date: 21 January 2005

I have been working on a prototype for a new adjustable piano pedal extender that I tried out with several students and am very pleased

with. I started working on this project after doing some research and finding most of the available products either too expensive or not suitable in some way. Let me know if this is something you may be interested in and I will get you some additional information.

I am currently looking into a patent for my invention and hope to find a manufacturer sometime in the upcoming months. The new pedal will be very easy and quick to set up (no tools) adjustable from 1 inch above the piano's pedal to about 11 inches up in increments of 1 inch. Also the regular piano pedal can be used without detaching the main support from the piano (allowing for quick changes in recitals, etc. It will fit any piano and can be used with any footstool that does not cover up the existing pedals. I expect the design to be very sturdy, reliable and very reasonably priced, probably around \$75 or less. Hope all is going well in your studio, please feel free to pass this information along, I will have pictures and specific information available soon.

[Web Editor's note: if you are interested, email Michael Jacobsen directly at michael.danielle@netzero.net; to discuss foot pedal issues among subscribers, use your reply key)

Date: Tue, 25 Jan 2005 08:02:25 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPBF Workshops

From: Dr. Karen Hagberg <hagberg-drake@juno.com>
Date: 25 January 2005

Upcoming workshops:

March 17-20, 2005, Atlanta, Georgia
Suzuki Piano Basics Workshop with Dr. Karen Hagberg
Contact Kathie Sheeley
770-980-9191
katsheeley_2000@yahoo.com

April 7-9, 2005, Philadelphia, Pennsylvania
Suzuki Piano Basics Workshop with Dr. Karen Hagberg
Contact Joan Krzywicki
215-836-0968
jlkpiano@aol.com

April 15-17, 2005, Reston, Virginia
Suzuki Piano Basics Workshop with Cathy Hargrave
Contact Gretel VonPischke
703-860-5654
gretelvp@bigplanet.com

To view workshops generally, past and future, access

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>

Date: Fri, 28 Jan 2005 06:12:04 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching Short Story

From: Melissa Thieme <thiemesong@MSN.COM>

Date: 28 January 2005

Hello teachers, I have a question: I have a couple of students that can play _Short Story_ perfectly H.S. [hands separately] but when they put H.T. [hands together] they play a Dominant instead of a Five-Seven in the L.H. In other words, they play "re" instead of "fa" when playing L.H.: do-sol- mi-sol, ti-sol-fa-sol, do-sol-mi-sol, do-sol-mi-sol. One student in particular just can't seem to get it. Even when we repeat over and over again, she starts the piece and plays the "re" instead of "fa." Is it that she is not really practicing correctly at home? Could it be a concentration problem? By the way, she is 13 years old. She plays it correctly H.S. but not H.T.

Is this a common thing with other teachers, and any ideas on how to remedy it?

Thanks for any comments or advice.

Date: Fri, 28 Jan 2005 08:41:14 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching Short Story

From: Carol Novak <joncarolnovak@cox.net>
Date: 28 January 2005

This is a common problem. It is one of my pet peeves and as I have become diligent to prevent this mistake, my students have improved.

I am guessing that she hasn't listened to her CD enough. She can't hear that the G chord sounds incorrect. If you spend some time at every lesson, listening to how the notes of the RH melody and the LH harmony sound together, she will eventually get it. Don't give up. Practice this A LOT at the lesson since she may not be able to hear the difference when she does it at home.

Good luck.

Date: Fri, 28 Jan 2005 08:56:20 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching Short Story

From: Robin Blankenship <RBlan545@aol.com>
Date: 28 January 2005

This is a common problem. I think it is caused by learning it incorrectly at the beginning and creating a wrong habit. Also, the student has to be able to HEAR the difference in sound between the G chord and the G7 chord. How do teachers know the student is playing the wrong note? Because it does not sound right. The student needs to listen more to the CD at home. The student can listen to the disc while watching the score. The teacher can demonstrate the right way at the lesson and demonstrate both ways until the student can correctly identify the correct sound consistently.

The teacher could also give a spot practice on the first four measures - LH practice for a rhythmic Alberti bass with a quiet thumb, RH for tone and phrasing, and HT to incorporate all of the above and make sure the G7 rather than the G chord is played.

Date: Fri, 28 Jan 2005 11:21:48 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching Short Story

From: David Williams <Suzuki1david@aol.com>
Date: 28 January 2005

Regarding the G seventh chord in the first measure:

1. have the student block the LH chords, slow tempo---LH separately and hands together
 2. have the student play up till the F in the left hand, and stop only touching the finger to key
 3. say/sing the note names as you play LH alone and hands together
 4. say/sing the fingering as you play LH alone and hands together
 5. isolate the first measure beats three and four, play this in non-stop repetition
 6. ask the student to find the same LH chord in any pieces in Book 1 (Little Playmates, Allegretto 1, Long Long Ago)
 7. review these pieces, and play them before Short Story
 8. LH plays Twinkle A rhythm on the notes B-F-G at various octaves (the more the better)
 9. practice playing one single note, and the other two together, i.e.
 - 5 followed by 2-1
 - 1 followed by 5-2
 - 2 followed by 5-1play these as eight notes, then as triplet figures
 10. practice the first measure at descending metronome settings
-

Date: Fri, 28 Jan 2005 11:24:59 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching Short Story

From: Pam Werner <pam@mannaforges.com>
Date: 28 January 2005

Yes, it has been a problem with some of my students - generally the older students because they are the ones who don't listen as diligently to their CD.

For those who fall into the trap, we do two things:

One, "ready go". When they get to that spot, they have to check to make =
sure they have the correct chord ready BEFORE they play it.

We then use a "magic five" to make sure it stays correct (it gets them to pay attention EVERY time). How this works is, they play only to the spot that includes that chord that they are making the mistake on. You count each time they play it correctly until they do it five times. If they play the dominant instead of the five-seven, you have to start counting over again until they can make five times in a row. This works =

EVERY time, for those students who have trouble paying attention to

trouble spots. I call it a "magic" five because it has worked the same magic for years. The students are always amazed when they can finally make five in a row. When they come back the next week, we always do another magic five on that spot to see if they can do it right away. If =

not, it's very evident that they didn't practice the magic five at home. Eventually, even the students with "chronic lack of attention" overcome that bad habit. It's very motivating to the student. It's pretty amazing :-)

Date: Fri, 28 Jan 2005 11:27:58 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching Short Story

From: Vicki Merley <vickigrand@comcast.net>
Date: 28 January 2005

Please note that the G7 chord is introduced in Book 1, in Little Playmates. I carefully go over the difference between that and the G chord that has been used up to that time.

Then, when you start Short Story, you can point out that difference again, remind them that they have done this before. Review Little Playmates, and London Bridge with the two different LH patterns (both have treble clef LH). Listening, and paying attention seems to be the key.

We are all so busy, and our students and families are so busy, that we have to help us and them all, concentrate on what we are doing, and notice these little things.

Keep trying, and don't give up asking for it the correct way.

Remember: Short Story has a lot of chapters! It's a challenge.

Date: Fri, 28 Jan 2005 11:30:32 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching Short Story

From: Pam Fusselman <pjfussel@cox.net>
Date: 28 January 2005

The reason that you and I make great efforts to fix things in our playing is because we have learned to be offended by things that we play poorly. Think how many years I played happily ignorant of all the bad things I was doing! I couldn't really hear that much. Dr. Kataoka taught me how to discern between what was beautiful and what was sloppy. But my playing improves only to the degree that I cannot tolerate hearing something bad. We all have to learn to listen more!

No student enjoys playing mistakes that they can hear. Your student doesn't feel great urgency to play this correctly if it is only a matter of remembering so that you don't get annoyed. To her, it sounds beautiful either way or she wouldn't play a mistake. To her ears it is a beautiful mistake. But if the missing sound of the dominant seventh becomes offensive then she will correct it because it will bother her own ears. Here is how I teach the students to notice this spot: Demonstrating play hands together, stop ON the notes (fa in the LH and

re in the RH) and listen to the sound. Teach the parent and the student to hear the pleasing harmony of that 6th. Then demonstrate the same using the dominant chord in the LH. All that will be heard is a stark octave. When the student can hear the difference between a 6th and an octave, then play back and forth, always stopping on that chord until she finds it offensive to hear an octave rather than the 6th. Very soon she will pick up that sound as it passes quickly by in the piece.

Date: Fri, 28 Jan 2005 11:32:47 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching Short Story

From: Randy Jones <rjones72@carolina.rr.com>
Date: 28 January 2005

Yes, this does seem to be a common problem with my students too. There are several things you can try. You are right - they must have played it wrong at home many times, probably without even realizing it. The hardest thing to teach is the importance of perfect consistency in fingering when first learning a piece and even more difficult, how to maintain it when you put the hands together. I even have a blind student who also had the same problem with these chords.

On the theoretical/logical side, you can make a case to the student for playing "fa" over "re" because we already have a "re" in the right hand melody, so the harmony is less interesting if you just play a V chord.

On the practice side, stopping or starting where the fa occurs to become more aware of what's happening there is good. This is a "thought" pause which allows the student to become conscious of what they are really doing and to bring the spotlight on that particular problem. Also, practicing from the end of the measure and backing up one note at a time until you've covered the V7 chord (HT, of course, since your student has the notes and the problem only occurs when they play hands together). Alternate HS/HT through the V7 chord (1st two measures) until it becomes consistently right (3-5 times in a row at least) hands together. Have the student play the LH while you play the right. The student has to believe that it's important enough to fix before they will exert the effort to fix it.

Date: Fri, 28 Jan 2005 11:38:09 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching Short Story

From: Gretel Von Pischke <gretelvp@bigplanet.com>
Date: 28 January 2005

My solution to this problem is to warn the student and the mother before they start learning the left hand that there is only one place in the piece where the left plays ti-sol-rey-sol with all the other spots being ti-sol-fa-sol. I show them on the score where these places are. I make sure to hear them playing the left hand the very next lesson to check that they have learnt it correctly. If not we go over and over it.

I have had much better results since working this way.

Date: Fri, 28 Jan 2005 12:27:44 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teaching Short Story

From: Hava Rogot <havarogot@juno.com>
Date: 28 January 2005

I eliminated this by showing the student the correct SOUND before they begin and assuring them that IF they play the wrong way I will go to their home and haunt them every day! They refuse to play the wrong way from that time. They might experiment with it but there is no error until much later, when they go back to review (maybe in Book 3) and the incorrect habit falls in place, until I remind them of the old promise.

Date: Fri, 28 Jan 2005 14:01:39 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching Short Story

From: Hava Rogot <havarogot@JUNO.COM>
Date: 28 January 2005

Please remember that correction of mistakes means learning a whole new piece.

There was once many years ago a recording of the error. I recall hearing it played at a teachers' meeting and the howls that went up over that point. I did not understand why there was such a fuss. Either way seemed logical and nice to me. Then the idea of playing what was RIGHT came up and consulting the score I found the Other Way.... I had to work to be sure I could hear the difference(!). It was long before Dr. Kataoka went to work on my ear. We had many lessons to bring my ability to hear up to pitch to say nothing of tone quality and she remarked that it took 10 years, and it had taken her 10 years to bring her ability up to Dr. Suzuki's demands in that regard. Often older, traditionally trained people have many such problems. OH to be three years old again.

Date: Fri, 28 Jan 2005 14:09:40 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching Short Story

From: Vicki Merley <vickigrand@COMCAST.NET>
Date: 28 January 2005

In 2001 or 2002, at a Kentucky institute with Dr. Kataoka, four teachers took a lesson from her on Short Story. I was the last one, and I thought, I'd better work on everything she was telling everyone else! And I was right, she expected me to have done all their assignments! She told each of us a different study point to work on.

When I have had students struggle on that first part with the Alberti bass, I realized that I had not prepared my students well enough in Book 1 to tackle Short Story well. I had not insisted on enough work on the technique in Book 1 pieces.

The 'Ready-Go' technique is really great for helping overcome a problem like that, but it's deeper than that, don't you think? If I concentrate on teaching the Book 1 pieces really, really well, and make sure they can do a soft, fluent controlled LH part on all the Alberti pieces, and the broken chord selections, then, when they are in Book 2, they still have to work! But, they are more prepared for the longer, more difficult challenges.

So, you are stuck trying to change a bad habit. So, the gift to you is to learn to take as much care as possible before the next student starts that piece. I know you do, and we cannot help it when we have the fast student who learns it fast and wrong! So, don't give up, be insistent, ask again and again for it until it happens. What did Kataoka say, "You have to say the same thing for 10 years in a row, then they get it?"

Date: Fri, 28 Jan 2005 14:16:17 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching Short Story

From: Elaine Worley <jtwebw@JUNO.COM>
Date: 28 January 2005

There is a simple answer to your valid question--the student is not listening to A Short Story enough. Our program is based on the Mother Tongue Method which requires listening to a composition in order to comprehend it musically. If a student hears A Short Story many times, they will begin to "hear" it correctly, and soon will be able to play it correctly. One other suggestion may be helpful--ask the student to accompany A Short Story--using block chords instead of broken chords in the trouble spots, so that they are able to hear the harmony that is created. After a few repetitions, ask the student to play the broken chord using the same keys.

One other factor may be involved--students past 11 or 12 begin to "think" or use logic more than they listen, so we must continue to emphasize listening as the basic of music. If a student hears a G7 chord, the student will play a G7 chord, but if they are "thinking," a different set of criteria enters the picture. Also, the hands-separate study must continue as long as the composition is being included in the student's repertoire. However, small study sections must be assigned by the teacher, with specific objectives, or specific abilities--otherwise the student cannot develop the skills needed to perform musically.

I hope that these suggestions will be helpful.

Date: Fri, 28 Jan 2005 14:57:02 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L Format, 2005

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 28 January 2005

Glad to see the studio teachers on Suzuki-L sharing their valuable teaching methods with each other. That is the purpose of this listserv.

As this is the beginning of a new year on Suzuki-L, I thought as your web editor it would be timely to share with you the style of our listserv. Suzuki-L's format is based on my experience with H-Africa at

H-Net located at Michigan State University. It is their more formal style of postings, literally millions now (emails to the listservs) archived online in H-Net's 100+ listserv archives, that have been adapted here.

Your emails come to me in various forms. I reformat them to appear as you have seen over the last 24 hours. Sometimes I correct misspelled words and grammar. I routinely delete personal salutations so that the postings are more directed to all of us. Rarely I will change words for clarity. If I ever change any intended meaning or offend anyone in this process, please let me know. Sometimes editors and Suzuki Dads make mistakes.

Due to issues related to computer languages (I won't bore you with detail--okay, just a little--it is related to differences between ASCII and HTML), underlining books and italicizing song titles cannot be reproduced on Suzuki-L. You can help me get around that if we can agree on style, and if you as a rule hand type the following examples of books and songs when you send me your postings: Here are the two examples:

Book 1
"A Short Story"

A question: is Alberti of Alberti bass the Italian Leone Battista degli Alberti?

A quick note on viruses. You cannot get a virus from opening postings from Suzuki-L. However, it is possible that mean people could hijack my email address--it is out there on the web, for example, on our SPBF home page, and pretend to be me. Never open an attachment that claims it is from me. I will never send you an attachment. Please keep your virus definitions updated.

Coincidentally, it is time for this Suzuki Dad to work on "A Short Story" with his son. Thanks for your help today and attention to these listserv issues.

Date: Sat, 29 Jan 2005 08:03:11 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Discipline, Dr. Phil, and Suzuki Philosophy

From: Carol Wunderle <carol@pianopathway.com>
Date: 28 January 2005

Anyone having discipline problems with young, or old students - I've found Dr. Phil to be the complete answer. I record his program every day, and have gained valuable sound advice on how to handle any discipline problem plus other situations; for example, when a student has great fear of playing in front of anyone, even her parents. His sound advice correlates so beautifully with our Suzuki Philosophy "Where love is deep, much can be accomplished". After teaching Suzuki piano 7 years in the States and 15 years here in Costa Rica, I found him to be a very welcome help addressing this most important issue. All of his advice is listed in his extensive website: www.drphil.com.

Date: Sat, 29 Jan 2005 21:43:25 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teaching Short Story

From: Melissa Thieme <thiemesong@msn.com>
Date: 29 January 2005

Thank you teachers, for all of the advice on "Short Story." I think where I have been lacking is that we need to use our ears more at lessons. I've tried everything else with her, but I think she may not be listening enough at home, and we are not listening enough at our lesson. I'm too focused on just the notes with her on this particular trouble spot. At her next lesson I will play it with the two correct notes together so she can listen to the beauty and uniqueness of that sound of the 6th, and then the incorrect way with "re" being played in unison. I will then play "Short Story" (or some of it) the two different ways and let her pick which one is correct. I will let you all know if it helps! Thank you again so much for all of your feedback!!

Date: Tue, 1 Feb 2005 09:34:15 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Workshops, 2005

From: Kenneth Wilburn, Greenville, NC, USA <wilburnk@mail.ecu.edu>
Date: 1 February 2005

Several additions have been made to the list of workshops for 2005, located at

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>

Please review and send any corrections/additions to me at wilburnk@mail.ecu.edu.

From now on I will add location info to all postings as exemplified by the data next to my name above. When you post to Suzuki-L in the future, please remember to include your city/state/country.

Date: Sun, 6 Feb 2005 08:21:43 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Nov/Dec 2004 _SPBN_ now online

From: Kenneth Wilburn, Greenville, NC, USA <wilburnk@mail.ecu.edu>
Date: 6 February 2005

I thought I would start this Super Bowl Day off with a touchdown for Suzuki (if you live outside the United States, you may not know that today is 2005's biggest one-day sporting and tv commercial event in America).

The November/December 2004 issue of the _Suzuki Piano Basics Foundation Newsletter_ is now online. You can access it from the SPBF Home Page by scrolling down to the end of the newsletter issues for 2004:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/#News>

or you can go directly to it at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB96-Nov04.htm>

Some of us will enjoy the issue far more than the forthcoming spectacle from Jacksonville, Florida. Many of us will enjoy both. All of us will

learn much from the two articles from Dr. Kataoka and Vicki Seil.

Date: Fri, 25 Feb 2005 05:03:13 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: "Short Story"

From: Melissa Thieme, Eugene, Oregon, USA <thiemesong@MSN.COM>
Date: 25 February 2005

Hello again teachers. Just want to let you know that my student plays "Short Story" L.H. correctly now! Having her listen more to the c.d. as well listening to both the correct and incorrect way in comparison did the trick! Thanks to all for your advice and ideas. My student thanks you too!!

Date: Fri, 25 Feb 2005 10:34:00 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teachers List and Dues, SPBF, 2005

From: Karen Hagberg <hagberg-drake@juno.com>, President, Suzuki Piano Basics Foundation
Date: 25 February 2005

Attention Members of Suzuki Piano Basics Foundation:

The list of current members has just been updated on the Suzuki Piano Basics Website. Please check your entry at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Teachers.htm>

and send any correction/additions to Linda Nakagawa at g.nakagawa@comcast.net. Many people did not include their email addresses, and it will be helpful if we have this information. Additionally, most members have not yet paid their 2005 dues (\$25) which are due and payable now. Please send your checks to Linda Nakagawa, 242 River Acres Drive, Sacramento CA 95831 made out to Suzuki Piano Basics Foundation. Unpaid members will be dropped from the website listing after March 31, 2005. We want you all to stay!! Thank you all for your prompt attention.

Date: Wed, 9 Mar 2005 13:28:46 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teacher Inquiry

From: Jo Anne Westerheide <jmcwpianov@yahoo.com>
Date: 9 March 2005

Does anyone know of a Suzuki Piano Basics teacher in or near Wichita, Kansas? One of my families is moving this summer. Thank you.

Date: Thu, 10 Mar 2005 07:49:11 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teacher Inquiry

From: Cathy Hargrave <CWHargrave@aol.com>
Date: 10 March 2005

I know one person who has done two summer workshops with me. Her name is Debbie Black. She doesn't have e-mail but her address is 1738 Westlynn, Wichita, KS 67212. Tel: 316-942-3750. She is interested in continuing training too.

Date: Fri, 11 Mar 2005 12:26:53 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: University of Louisville Suzuki Piano Institute

From: Bruce Boiney, Director <boiney@suzukipiano.com>
University of Louisville Suzuki Piano Institute
Date: 11 March 2005

I would like to inform everyone that the new web site for the University of Louisville Suzuki Piano Institute, June 5-10, 2005 is now up and running. The address is www.suzukipiano.org. Please visit the site for complete information and printable application forms. This year we will not be printing brochures, so everything is on the web. As we receive applications from students and teachers, their names will be posted on a secure page, so they will be able to visit the site and verify that they are confirmed as attendees. When it is available, we will also post information such as class lists, schedules, and recital programs. We have a great faculty this year and many exciting new classes for students. Teachers will meet together everyday for lessons and an additional hour for research and/or lectures by Institute faculty members. Please visit the site and pass the word to others to do the same. I hope to see many of you in Louisville in June.

If you have questions after visiting the site, please do not hesitate to contact me. Please note that the January/February issue of Suzuki Piano Basics Foundation News listed outdated contact information for me. I can no longer receive e-mail at my old aol address. My current e-mail address is boiney@suzukipiano.com and my current phone number is (502) 241-5921. I believe both of those are correct in the Piano Basics Foundation directory.

Date: Thu, 17 Mar 2005 12:40:17 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: West Coast Suzuki Music Camp, Summer 2005

From: Mei Ihara and Aleli Tibay <alelitibay@cox.net>
Date: 17 March 2005

Dear Teachers,

You and your students are invited to the West Coast Suzuki Music Camp in Irvine, California on July 18 to 23 for teachers, and July 19 to 23 for students. For more information, go to our website: suzukimusic-oc.org.

Date: Mon, 4 Apr 2005 08:44:50 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>

Subject: Southwest Suzuki Piano Institute, 5 - 9 July 2005

From: Cathy Hargrave, Director <CWHargrave@aol.com>

Southwest Suzuki Piano Institute

Date: 4 April 2005

The student and teacher brochures and applications for the Southwest Suzuki Piano Institute in Dallas, TX. from July 5 - 9, 2005 are now available on-line at <http://www.suzukipianobasics.com/>. If you would like a brochure by regular mail, please e-mail Cathy Hargrave at cwhargrave@aol.com. The SAA Teacher Training Unit will be Unit 2.

Date: Tue, 5 Apr 2005 10:25:31 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Suzuki-trained Professional Musicians

From: Christine Mathews <chrismath@juno.com>

Date: 5 April 2005

A parent asked me this week if there are any Suzuki-trained musicians who are now well-known performers. I know there are many violinists sitting in first chairs around the world, but I don't know how to find out who they are.

For piano, the only one I know of is Seizo Azuma. Has he done any recordings?

Thanks for any info you might have.

Date: Sat, 16 Apr 2005 07:18:58 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Suzuki-trained Professional Musicians

From: Sabine Madden <S.Madden@gmx.net>

Date: 16 April 2005

I'm an Australian concert pianist and teacher of piano at the University of Music (Staatliche Hochschule fuer Musik) in Karlsruhe, Germany. I learned both Suzuki violin (from Gillian Churchill and Harold Brissenden) and piano (from Chris Collins and Nada Brissenden) in Sydney 1982 - 1991. Many students who I grew up with now have successful international careers in the music field - here are some examples:

Hikari Nakamura (piano, Iowa University)

Masaki Nakamura (violin, Sydney)

Irena Nakamura (violin, Sydney - Australian Chamber Orchestra)

Laura McDonald (piano, Italy)

Kimball Harding (piano, Paris)

Lisa Grosman (violin, Dublin) and her younger sister, Monica Grosman, who is a violinist in the Concertgebouw Orchestra in Amsterdam.

Philippa Allan (violinist in the Berliner Sinfonie-Orchester (BSO), who perform around 100 concerts per season in "their" Konzerthaus, Berlin

and also do international tournees.)

Heather Cotrell (violin - 2. Concertmaster of the Sinfonieorchester
Basel, Switzerland) and last but not least,

Tania Davis who now plays the viola for the famous classical cross-over
string quartet, BOND. (She was a Suzuki piano and violin student!)

Hope this list might have been of interest.

Date: Fri, 29 Apr 2005 12:16:42 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: SPB Workshop Announcements: 15-17 April and 23-30 July

From: Jo Anne Westerheide <jmcwpianov@yahoo.com>
Date: 29 April 2005

The April 15-17, 2005 Book 4 teacher training workshop with Joan
Krzywicki was cancelled but will be rescheduled for the Fall. She
will advise as soon as date is available.

Please note the following:

July 23-30, 2005 Saint Louis, Missouri, USA Saint Louis Suzuki Piano
Institute July 25-29 for students and July 23-30 for Book 1 teacher
training

Joan Krzywicki and Bruce Boiney will be clinicians.

Contact Patty Eversole at paeversole@yahoo.com or phone 314-837-1881.

Date: Fri, 29 Apr 2005 12:25:01 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teacher Inquiry

From: Debbie Betz <dbetz6@juno.com>
Date: 29 April 2005

Does anyone know of any Suzuki teachers in Pretoria, South Africa?

Date: Thu, 28 Apr 2005 14:47:32 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Basics Teacher in Japan

From: Jo Anne Westerheide <jmcwpianov@YAHOO.COM>
Date: 28 April 2005

Does anyone know of a Piano Basics Teacher in or near Fukuoka, Japan?
One of my students will be studying there (will be high school junior)
in the Fall. Since he leaves in August, I am not sure whether there
would be enough time to arrange study with a teacher there. Thank you!

Date: Sat, 30 Apr 2005 08:12:28 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Teacher Query: Cincinnati, Ohio

From: Patty Eversole <paeversole@yahoo.com>
Date: 30 April 2005

I am looking for a piano basics teacher in Cincinnati, Ohio. One of my students is moving there this summer. Thanks!

Date: Sat, 30 Apr 2005 09:12:00 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Teacher Query: Japan

From: David Williams <Suzuki1david@aol.com>
Date: 30 April 2005

The following are some teachers in Japan that I know through Dr. Kataoka's classes. They should be able to assist you in your search for a good Piano Basics teacher.

Hisayo Kubota, telephone/FAX: 0263 39 2237

Midori Takagi, telephone/Fax: 0263 33-9177

Tatsuharo Lee, telephone: 0265 74-7885

Date: Sun, 1 May 2005 08:45:51 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Teacher Query: Pretoria, South Africa

From: Sabine Madden (Ettlingen, Germany) <S.Madden@gmx.net>
Date: 1 May 2005

I passed this question onto my Suzuki contacts in Sydney and I received the following reply from Chris Collins, my first Suzuki piano teacher:

"As far as I know there are no Suzuki teachers in Pretoria. I have a friend Ella Fourie, who is head of music at Pretoria University (I think she is a Professor). When she & her husband were over here a couple of years ago they stayed with us and she observed a lot of my Suzuki teaching here. She was very interested in it and had not seen it in Pretoria at all. She talked about it to her classes and one of the students doing post grad became very interested, did her thesis on Suzuki and amazingly enough is now out here in Sydney teaching Suzuki in the southern suburbs!!!

I have not had contact for a while with her..., but will give you the last address I used - it is fouriejoel@icon.co.za. If that doesn't get through to her then maybe you can contact her through [Pretoria University]. She is a [fine] piano teacher - starts them very young like us and wins many competitions. Good luck in your hunting."

Hope this will help you in your search!

Date: Sun, 1 May 2005 08:48:59 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Teacher Query: Japan

From: David Williams <Suzuki1david@aol.com>

Date: 1 May 2005

Just looking through my notes--I see some of the older teachers [are] still there. I will list them below:

Ayako Fugiwara
Telephone/FAX: 0263 27-2578

Keiko Kawamura
Telephone/FAX: 0263 27-5744

Keiko Ogiwara
Telephone/FAX: 0263 32-5582

Date: Wed, 4 May 2005 08:13:15 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Teacher Query: Boston

From: Calista Anne Waddy <maconharpist@yahoo.com>
Date: 4 May 2005

I am looking for a Suzuki Teacher in the Boston area. Does anyone know someone?

I have an autistic student that is moving to Boston and will need a Suzuki piano teacher up there. I would prefer to recommend someone with Music Therapy background or someone who has other autistic students. She is very dedicated and enjoys piano. She is finishing book 2 and will be ready to move onto Book 3 by summer, when she moves.

If you have questions, please feel free to email me directly at maconharpist@yahoo.com.

Date: Tue, 17 May 2005 08:57:17 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Workshop: Rochester, NY, 3-6 November 2005

From: Karen Hagberg <hagberg-drake@juno.com>, Lisa Cash, Dorothy Drake, and Teri Paradero
Date: 17 May 2005

ATTENTION TEACHERS

The next Suzuki Piano Basics Teacher Research Workshop is scheduled for November 3-6, 2005 in Rochester, New York at the studio of Karen Hagberg.

These guidelines will apply:

1. Teachers may volunteer to teach teachers and/or students.
2. All teachers will be asked to choose teachers for themselves and for their students from the volunteer list in advance. (In response to many requests, the director of the workshop will not take responsibility for making teacher assignments, nor will there be a lottery for teacher lessons.)
3. Tuition fees will be lower for those teachers bringing students to perform in the Friendship Concert.

Please watch Suzuki-L and the _Piano Basics Newsletter_ for registration forms and additional information to come.

We look forward to seeing you here in Rochester!!! Please mark your calendars.

Date: Tue, 17 May 2005 11:43:39 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Call for Volunteer Editors: SPBF Web Site

From: Karen Hagberg <hagberg-drake@juno.com>
Date: 17 May 2005

We need a few volunteers to edit/update portions of the Suzuki Piano Basics Foundation website on a regular basis. Training by our web editor, Ken Wilburn, will be provided. This is a great chance to improve your computer skills (learning html--easier than "Twinkles") and share the Suzuki message worldwide. Time involved is up to you, but no task takes more than an hour per week--most are less. The web site is located at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

Please contact Karen Hagberg <hagberg-drake@juno.com>.

Date: Wed, 1 Jun 2005 06:22:46 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Books on Reading Music and Music Theory

From: Raquel Moreno <eli@surfglobal.net>
Date: 1 June 2005

I am looking for books on how to teach Suzuki Piano students to read music and learn music theory in a fun but also effective way. Thank you for your suggestions.

(Web Editor's Note: One source is Benjamin Smith's SPB web site, Suzuki Piano Basics Discography, located at <http://www.discographyonline.com/index.html>.)

Date: Wed, 1 Jun 2005 13:03:32 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Books on Reading Music and Music Theory

From: Hava Rogot <havarogot@JUNO.COM>
Date: 1 June 2005

Reading for piano is done using the _Methode Rose_ first book. It is done for perfection and fluency. Beyond that any books or scores can be used because _Methode Rose_ produces fluent readers of standard texts. However, the various volumes of Czerny studies give a thorough presentation of reading materials, again for fluency and perfection. Dr. Suzuki refused to allow "theory" as part of his program. When a student is ready for grammar in language, it is taught systematically.

I

use Hindemith's books which are solid and comprehensive but only at very advanced levels of performance.

Date: Wed, 1 Jun 2005 13:08:22 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Books on Reading Music and Music Theory

From: Karmalita Bawar
Piano Basics of Richmond
www.piano-basics.com
<kbawar@earthlink.net>
Date: 1 June 2005

You've asked a very significant question, one that I hope you receive many responses. Below, you'll find my response, which gives insight into what I use to suitable effect in my own studio.

Reading:

I use _Methode Rose_ for teaching reading. Then, _First Instruction in Piano Playing (100 Recreations)_ , Vol. 445, by Carl Czerny (published by Schirmer). After that, It's Czerny's Op. 599.

Theory:

For theory, I offer group classes once per month. I have all the games (clapping rhythms, ear training, staff construction, music pictionary, hidden pictures, freeze dance, and many more that I create) written out on separate cards and folded. I place them in a basket, and each student chooses an activity. We move through these very quickly, after everyone has performed for each other, so there's never a dull moment. I only place those games which are appropriate for each level in the basket, before class starts. We rarely get through all the games, and the children feel empowered because they choose the game. I often break the class into teams, so they work collaboratively. The older students' classes are challenged by composing simple pieces, advanced theory, scale construction, etc... The younger students' classes learn to sing rounds, make notes out of Play-doh, guess which technique I've forgotten while I play, etc... The ideas are limited only by our imagination! The real purpose, of course, is to perform for each other, and gain confidence and understanding, as well as compassion along the way. By using multi-sensory activities, I aim to reach the diverse learning styles of all the children. These games increase in complexity, and skills are learned in a fun, active manner.

Date: Thu, 2 Jun 2005 09:08:54 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Books on Reading Music and Music Theory

From: Vicki Merley, Albuquerque, NM <vickigrand@COMCAST.NET>
Date: 2 June 2005

I love the Suzuki method that teaches piano and reading music like learning a language: first we speak it, and hear it, and then we read it!

Cathy Hargrave wrote a wonderful book: _Reading Music by Ear_, specifically for Suzuki students, and teachers, and parents. I highly

recommend it to you. She has a companion volume of _Rhythm Studies_ that are fabulous, too.

These books are available from Cathy <cwhargrave@aol.com or in the _Young Musicians_ catalog.

I am starting up my studio again, and I'm reminding myself of the basics: teach the families to play the recordings a lot first, teach the students the best body position, and then how to make the tone with each finger. I assign a 'reading lesson' at the first lesson: they must sing in sol-feg, the first song, "Twinkle, Twinkle Little Star." And every week, they must learn and start to sing the next songs. I allow the parents to copy the songs out, and write on their copy, and to not write in the students' book, but to have their own 'cheat sheet' while they are learning. I sing to them in every lesson, and ask them to sing back to me. So, this is the very beginning of the 'reading process'. I use the _Rhythm Studies_ book very soon, also, and get them clapping, and singing rhythms.

Reading music is a long, difficult process, and we have to remember to put first things first: TONE production, memory, and physical skills, and remember to sing!!! then, reading will follow naturally, utilizing all the creativity we can muster to meet each situation.

Good luck!

Date: Thu, 2 Jun 2005 11:01:42 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Books on Reading Music and Music Theory

From: Randy Jones <rjones72@CAROLINA.RR.COM>
Date: 2 June 2005

I especially enjoyed Karmalita Bawar's response and am doing something very similar in my studio. I use the _Methode Rose_, then the Czerny books as well for reading fluency and perfection. However I have just recently started using the _Four Star Sight-reading and Ear-training_ series from Frederick Harris as a parallel supplement. It has highly organized daily assignments built into the book and tests for the teacher to give during the lesson. Most importantly, my students seem to enjoy doing these assignments because it gives them clear and simple daily goals to accomplish that don't overwhelm them. The Grace Vandendool preparatory theory books _A-E_ are also very easy for students - even as young as age 5 or 6, although 7 - 9 is probably ideal. Her regular theory books, _Preparatory_, _Level 1_ and _Level 2_ (designed for older beginners), are also good. I think that there is no harm in using some supplementary materials like this to help reinforce the concepts we are teaching through the repertoire. This helps the students with overall musical understanding and competence. I have noticed that it helps them to comprehend the music they are trying to play as well as my instructions with greater speed and ease. Covering theory, ear training, scales & chords and maybe even a little musical history in group classes after the students have performed for each other is the only way I have found to balance the musical education of the student. I teach a 36 lesson year and 9 of those are group sessions.

Date: Sun, 5 Jun 2005 07:22:19 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Southwest Suzuki Piano Institute

From: Cathy Hargrave, Director, Southwest Suzuki Piano Institute,
<CWHargrave@aol.com>

Date: 5 June 2005

Just an announcement and reminder to everyone!

We still have spaces for students and teacher-trainees for the Southwest Suzuki Piano Institute at Southern Methodist University, Dallas, Texas from July 5 - 9, 2005.

For brochure and registration information, go to
<http://www.suzukipianobasics.com/>.

Date: Wed, 15 Jun 2005 08:32:32 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recital Preparation

From: Diane Densmore <ddensmore@telebyte.com>
Date: 15 June 2005

I would like to know what kinds of instructions or guidelines teachers give their students and their parents regarding how to prepare and/or practice the day of a recital or performance.

Specifically, what do you tell your students/parents regarding: (1) number of times to play through the recital piece(s) on the day of the performance? (2) tempo for practice/play-through: performance tempo, or more slowly? (3) suggestions for activities to release tension beforehand (?).

I am interested in hearing any and all suggestions in addition to answers to the above questions.

Thank you!

Date: Wed, 15 Jun 2005 09:43:11 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recital Preparation

From: Karmalita Bawar <kbawar@earthlink.net>
Piano Basics of Richmond, VA, www.piano-basics.com
Date: 15 June 2005

I have two formal recitals in a large concert hall each year. Because my studio is large, I split the recitals into two, one at ten, the other at noon. I start rehearsing for the recitals four weeks before the event. The first three weeks we work on fine tuning technique, tone, tempo, etc.. The fourth week the students play for each other in group class. Because they comment on what they see, they are the best critics, and the students respond right away to their peers.

Some things I do during the lessons include:

1. watch the entire performance, including bows.
2. try to distract them with funny and annoying sounds.
3. role reversal... I play it their way, and they tell me what I did.
4. rehearse starting points, in case they get "lost".

5. have them increase their listening to active, daily.
6. explain all the guidelines for attire.
7. enjoy the piece as it improves, take notice.

Rarely do I have a student nervous at recital time. For those that are, I find out what bugs them before the recital, and we try to work it out. Mostly they are excited. I have a student helper who adjusts the bench and footstool for me, so I am free to announce a short bio on each student, including their age, grade, school, favorite subject and activity (besides piano), and lastly, any special awards. This helps the audience to better appreciate them, it eases the performers, and allows adequate time for the bench/stool adjustments. I have the parents bring savories, not only sweets, and plants (to decorate the stage). I have a sign up for parents to help with each recital's set-up and clean-up. One parent orders the silver champagne fountain which we fill with fruit punch. Because the reception is so special, and the children dressed semi-formally to formally, the whole event feels extra special to them. I even have an embossed gold seal on each parchment certificate. I have learned to delegate, so that I may focus on each performer and enjoy the recital.

Hope this helps!

Date: Wed, 15 Jun 2005 09:55:01 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@ECUMAIL7.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recital Preparation

From: Vicki Merley, Albuquerque, NM <vickigrand@comcast.net>
Date: 15 June 2005

I just want to address your question #3 [suggestions for activities to release tension beforehand]. If you attend the Piano Basics Sacramento 10-piano rehearsals in August, you will see the finest examples of recital preparations. The Japanese teachers will be there to help the students/parents/and other teachers in their preparations. They have succeeded in having the most polished recitals in Japan, and they are ready & willing to help us to also attain that level of accomplishment.

You have to see it to believe it. It is worth every penny it takes to go there, and is much less expensive than traveling to Japan to watch the rehearsals there.

I have monthly recitals, and we review and review the pieces, and the rules for recital. Concert dress, bowing routines, walking on and off the performance area. These we review and practice before every recital. Recital day is just a reflection of the weeks and months of the regular work. I ask my beginners to practice on their recital piece as many times as they are old in years. EG: the 6-year-old plays each hand 6 times, and then several times hands together. Security and confidence come from that intensive preparation, and practice.

I'm sure everyone else has many other wonderful suggestions for you.

Date: Tue, 5 Jul 2005 06:41:02 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Obituary: Alexei Sultanov

From: Cathy Hargrave <CWHargrave@aol.com>

Date: 5 July 2005

Alexei Sultanov, the 1st place winner of the 1989 Van Cliburn Competition, died in his sleep last night [3 July]. He was 35 years old. Sultanov was 19 years old when he won the competition. Many remember his vibrant, energetic performances. Sadly, he had a stroke many years ago due to a head injury from a fall. He has been bed-ridden or wheel- chair bound for most of those years and living in Ft. Worth, Texas. Although paralyzed, his care-givers have reported that whenever he heard piano recordings, he would move his fingers as if playing. He had married a few years after the competition and leaves behind a young wife in Ft. Worth and his family in Russia.

Date: Tue, 12 Jul 2005 12:48:43 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>

Subject: Suzuki Piano Basics Teacher-Research Workshop: Rochester, NY,
3-6 Nov 2005

From: Karen Hagberg <hagberg-drake@juno.com>

Date: 12 July 2005

Suzuki Piano Basics Teacher-Research Workshop
Hagberg Studio, Rochester, New York
Thursday-Sunday, November 3-6, 2005

General Information for Teachers.

The Suzuki Piano Basics teachers in Rochester New York (Karen Hagberg, Lisa Cash, Dorothy Drake and Teri Paradero) are pleased to invite you to attend this workshop. Please join us in this opportunity to research together again in a friendly, supportive, and cooperative atmosphere.

Format.

The workshop will follow the established format, with teacher and student lessons (with teachers of your choice in both cases), a teacher recital (how about we all play Happy Farmer this time?), and a Friendship Concert to be held in the Hochstein Performance Hall on Saturday at 7:30 p.m. with a dress rehearsal that afternoon. In addition, there will be a social for teachers at Karen and Dorothy's home from 6-9 p.m. on Wednesday, a concert by the Rochester Philharmonic Orchestra on Thursday, and a yoga night on Friday.

Please bring students.

We want to encourage you to bring students by offering a \$15 discount on the teacher registration fee for each student who comes with you. Students will be accepted to perform in the Friendship Concert by audition. A video recording of the first and second choice of piece to be performed should be submitted to us before September 1. The Friendship Concert will take place in the Hochstein Performance Hall, 50 North Plymouth Avenue, Rochester 14614 at 7:30 p.m. on Saturday, November 5. The dress rehearsal will be held earlier that afternoon. Please submit all student applications and fees with your application. Students coming to Rochester on their own with you will be housed with local families. Students coming with parents will be asked to stay at the hotel (see below). We will do our best to provide practice time for these students. Students and their parents are welcome to observe

any and all of the scheduled student lessons (Thursday, Friday and Sunday afternoons), but need to be here only two days (Friday/Saturday, or Saturday/Sunday) in order to attend the Friendship Concert on Saturday evening and to have a lesson.

Accommodations. Holiday Inn Express, 2835 Monroe Ave, Rochester 14618, 585-784-8400.

Reservation deadline: October 2. (mention the Suzuki Workshop) \$85.98 + tax for 2 double beds, non smoking

Hotel is about 3 miles from workshop (on a bus line). Take rental car or taxi from airport.

Fees: Teacher registration \$25 (late registration \$50 after September 1).

Workshop tuition for teachers: \$125

Workshop tuition for students: \$50

Rochester Attractions: International Museum of Photography at the George Eastman House, Memorial Art Gallery, Rochester Museum & Science Center (with Planetarium), Little Theatre (a 5-screen art theatre).

Niagara Falls is 1.5 hours by car. Ferry service from the Port of Rochester to Toronto. The Finger Lakes wine country is a popular destination for a day trip. Please come early or stay late to enjoy Rochester and the surrounding area.

Teachers wishing to receive registration materials: Please request from Karen Hagberg, hagberg-drake@juno.com. Phone: 585-244-0490.

Date: Tue, 12 Jul 2005 12:53:16 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Piano Basics Teacher-Research Workshop: Rochester, NY,
3-6 Nov 2005 (Students)

From: Karen Hagberg <hagberg-drake@juno.com>
Date: 12 July 2005

Suzuki Piano Basics Teacher-Research Workshop
Hagberg Studio, Rochester, New York
Thursday-Sunday, November 3-6, 2005

Student Information

Welcome Students: The Suzuki Piano Basics teachers in Rochester, New York are sponsoring this workshop for the continuing education of teachers. Students of participating teachers are welcome to come to Rochester to have a masterclass lesson with a teacher of your teacher's choosing and to apply to perform in the Friendship Concert on Saturday, November 5, at 7:30 p.m. at the Hochstein Performance Hall in Rochester. This will be a special event, with students from around the country performing. Audition video recordings of the student's first- and second-choice pieces must be submitted before September 1 to be considered for the concert. Registration fee for students is \$50 (to be submitted with teacher's application form).

Students coming to Rochester with their teacher will be housed with local families for the duration of their stay.

Students coming with parents will stay in the hotel and will be provided with practice time at nearby locations. Visiting parents and

students are invited to observe any and all student lessons during the workshop. These will be scheduled on Thursday, Friday, and Sunday afternoons at the Hagberg Studio, 67 Shepard Street, Rochester NY 14620.

On Thursday, November 3, the Rochester Philharmonic Orchestra will be performing in the Eastman Theatre. Parents and students may make arrangements to attend this concert.

In addition, there are several local attractions of note: The International Museum of Photography at the George Eastman House, Memorial Art Gallery, Rochester Museum & Science Center (with Planetarium), Little Theatre (a 5-screen art theatre), and the Strong Museum (one of the largest children's museums in the country). Niagara Falls is 1.5 hours by car. There is ferry service from the Port of Rochester to Toronto. The Finger Lakes wine country is a popular destination for a day trip. Please come early or stay late to enjoy Rochester and the surrounding area.

In order to be scheduled for a lesson and to attend the Friendship Concert, students are required to be in Rochester for a minimum of two days (either on Friday/Saturday or Saturday/Sunday).

Arrangements have been made for special rates at the following hotel: Holiday Inn Express, 2835 Monroe Ave, Rochester 14618, 585-784-8400. Reservation deadline: October 2. (mention the Suzuki Workshop) \$85.98 + tax for 2 double beds, non smoking Hotel is about 3 miles from workshop (on a bus line). Take rental car or taxi from airport.

Date: Tue, 12 Jul 2005 12:56:45 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Piano Basics Teacher-Research Workshop: Rochester, NY,
3-6 Nov 2005 (Teacher Registration Form)

From: Karen Hagberg <hagberg-drake@juno.com>
Date: 12 July 2005

Suzuki Piano Basics Teacher-Research Workshop
Hagberg Studio, Rochester, New York
Thursday-Sunday, November 3-6, 2005

Teacher Registration Form

Name _____

Address _____

_____ zip _____

Phone _____ email _____

Fax _____

☐ I wish to be placed on the list to teach teachers.

☐ I wish to be placed on the list to teach students.

(Note: The list of volunteer teachers will be circulated after October 1, and you will be given the opportunity to choose a teacher for yourself and your students.)

_____ I will be bringing student(s).

Student's Name _____ age _____

Lesson piece _____

Concert piece (1st choice _____

Concert piece (2nd choice) _____

(Note: Video audition tapes/CDs must be submitted before
September 1 for inclusion in the Friendship Concert.)

Student's Name _____ age _____

Lesson piece _____

Concert piece (1st choice _____

Concert piece (2nd choice) _____

Teacher Registration Form (continued)

Student's Name _____ age _____

Lesson piece _____

Concert piece (1st choice _____

Concert piece (2nd choice) _____

_____ I will not be bringing students

Registration Fee \$ 25

Late Registration (after September 1) \$ 50

Workshop Fee (with no students): \$125=09

Teacher Rebate \$15/student: ____students @ \$15 ea. \$ ____

TOTAL: \$ ____

(Please make checks out to Forte, and submit this form, student
registrations and checks, and audition videos to Lisa Cash, 104 Roby
Drive, Rochester NY 14618)

Date: Tue, 12 Jul 2005 12:59:39 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>

Subject: Suzuki Piano Basics Teacher-Research Workshop: Rochester, NY,
3-6 Nov 2005 (Student Registration Form)

From: Karen Hagberg <hagberg-drake@juno.com>

Date: 12 July 2005

Suzuki Piano Basics Teacher-Research Workshop
Hagberg Studio, Rochester, New York
Thursday-Sunday, November 3-6, 2005

Student Registration Form

Name _____ age _____

Parent(s) _____

Address _____

_____ zip _____

Phone _____ email _____

_____ I am coming with _____ parent(s) and will stay in hotel.

Name(s) of accompanying parent(s) _____

_____ I am coming alone with my teacher and want to stay with a family.

Time/date of arrival in Rochester _____

Method of travel _____

Flight information (if applicable) _____

Time/date of departure _____

Registration fee: \$50

(Please make checks out to Forte, and submit this form and check to your teacher.)

=====

Date: Tue, 12 Jul 2005 13:17:31 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Concert Master Bench

From: Suzanne Dixon <suzuki@ioa.com>, Asheville, NC
Date: 12 July 2005

Hi all Suzuki Piano Basics teachers and parents. I'm looking for a new or used Concert Master bench for sale. Thanks.

(Editor's Note: Please reply to Ms. Dixon directly)

=====

Date: Thu, 14 Jul 2005 13:28:03 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Matsumoto 10-Piano Concert 2006: Guidelines

From: Karen Hagberg <hagberg-drake@juno.com>
Date: 14 July 2005

Matsumoto 10-Piano Concert 2006

Guidelines

The following guidelines for attending the 10-Piano Concert in Matsumoto on Sunday, April 30, 2006 will be in effect:

Leave U.S. on Thursday, April 13, return on Monday, May 1

Registration fees. Teachers: \$200, Students: \$150

Student applications limited to one per teacher (Not all applications can be accepted. Students will be given priority according to amount of teacher's recent research experiences, especially the Sacramento 10-Piano Concert.)

Homestay for teachers may be requested, but is not guaranteed.

Parents who attend concert will make their own travel and accommodation arrangements.

You may request registration materials from Karen Hagberg (hagberg-drake@juno.com). These will be sent out at the beginning of August and due, with fees, by September 15, 2005.

Date: Sun, 31 Jul 2005 06:11:49 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Japan 10-Piano Concert Alert

From: Karen Hagberg <hagberg-drake@juno.com>
Date: 31 July 2005

Attention Teachers

Japan 10-Piano Concert Alert

We have just been informed that the roster of visiting students needs to be sent to Japan by the end of August. Therefore, we have had to move the postmark deadline for student applications (and the applications for teachers accompanying those students) to August 20, 2005.

If you are planning to submit a student application (one per teacher, please), please make sure you have requested application materials. These will be sent out in the next day or two. If you have not received them by August 5, please contact me.

The application postmark deadline for teachers planning to attend the concert in Japan without a student remains September 15.

Feel free to contact me if you have questions
Karen Hagberg
<hagberg-drake@juno.com>
585-244-0490

Date: Thu, 11 Aug 2005 10:37:30 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Welcome New SBP Web Editors

From: Kenneth Wilburn, Greenville, NC <wilburnk@mail.ecu.edu>

Date: 11 August 2005

With pleasure I would like to introduce to subscribers of Suzuki-L our five web editors, including our three newest ones: Karmalita Bawar, Teri Paradero, and Carol Wunderle. Karmalita and Teri are Mac folks. Teri is also our SPB Newsletter hard copy editor. Carol, like me, is a Windows person. Together we have overcome the Mac-Windows problems of maintaining a web site that is Windows-based. (Our collective thanks to East Carolina University, Greenville, NC for hosting our web site as a public service to the children of the world).

Two of our three web editors have published a newsletter. For the January/February 2005 newsletter, edited online by Carol Wunderle, see:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB101-Jan05.htm>

Karmalita's online work with the March/April 2005 newsletter will be published shortly.

Teri's newsletter, the May/June 2005 edition, may be viewed at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB103-May05.htm>

The July/August 2005 newsletter is also forthcoming.

Our two other web editors, Dr. Karen Hagberg and Linda Nakagawa, also play crucial roles in the Suzuki Piano Basics HTML world of Internet language. Karen is currently working on the Workshops section of the homepage. The older edition of the Workshops page, still to be updated and under construction (will have a new look), is located at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>

Linda Nakagawa has been working in the online trenches for close to a year now with the alphabetized and zip coded teachers sections of our web site. Both sections were updated this morning, 11 August 2005. To access them see:

Country and Zip Code:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Teachers.htm>

Alphabetized Teachers:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/TeachersA.htm>

Please join me in thanking them all--Karmalita Bawar, Teri Paradero, Carol Wunderle, Karen Hagberg, and Linda Nakagawa--for donating their time and expertise. Know that the world is a better, more beautiful place, thanks to their efforts. Welcome aboard!

Date: Wed, 17 Aug 2005 06:20:51 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Book 4 Teacher Training, St. Louis, MO

From: Jo Anne Westerheide <jmcwpianov@yahoo.com>
Date: 17 August 2005

Thanks to you, Kenneth Wilburn, and all editors for their work on behalf of Piano Basics.

Update: The Book 4 Teacher Training (1st) session from April, 2005 with Joan Krzywicki has been rescheduled to November 11 & 12, 2005 in St. Louis, MO. Contact Jo Anne Westerheide jmcwpianov@yahoo.com for information. Second session will be in Spring, 2006. Thanks for listing this.

Date: Wed, 17 Aug 2005 07:05:41 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: July/August 2005 SPB Newsletter

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 17 August 2005

The July/August 2005 SPB Newsletter is now online. Many thanks to Teri Paradero for web editing this edition. The URL for the newsletter is:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB104-July05.htm>

You may also access the Newsletter by clicking on its link listed on the SPB home page:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

Date: Wed, 17 Aug 2005 11:14:21 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 17 August 2005

As a Suzuki Dad, I would like to offer a topic for discussion to our SPB teachers. In the Suzuki world we often hear about difficulties teaching students, but little about parent teachers. Based on my 12 years of experience as a Suzuki Dad for my daughter and son, permit me to pose fourteen questions for the benefit of both studio and parent teachers. Feel free to respond to any or all. Once discussion begins, should parent teachers want to pose further questions or pursue clarifications, please do. Should there be sufficient response to this topic, I will create a separate, single document organized by each question and its responses, then post the entire document under "Suzuki-L: Selected Postings," located at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/#Suzuki-L>

Should that document be created, before it goes worldwide, I will post it privately to the list for further editing and approval of the contributors.

Fourteen "Parent Teacher" questions for SPB teachers follow:

- (1) What is your best advice for a parent teacher?
- (2) What is the most common problem you must resolve with parents?
- (3) If parents suffer from parent teacher burnout, what do you do?
- (4) How many studio recitals do you have per year? How have parents responded?
- (5) Do parents with some music experience make better Suzuki parent teachers than those with none?

- (6) Do your parent teachers know the history of Shinichi Suzuki and Haruko Kataoka's contributions?
- (7) How do you explain to parent teachers the differences between traditional and Suzuki pedagogies? Are the differences between Suzuki Piano Basics and the rest of the Suzuki world known to your parent teachers?
- (8) Have many of your parent teachers attended summer institutes? What has been the effect?
- (9) Have you observed differences between Suzuki Moms and Suzuki Dads?
- (10) Have you met Suzuki Dads in Japan?
- (11) What is the ratio of Suzuki Moms to Suzuki Dads in your studio?
- (12) Do you use resources from the SPB web site to help your parent teachers? The web address is:
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>
- (13) How do you address the charge some parents may make that advanced Suzuki students do not have enough music theory?
- (14) Should these questions not give you the opportunity, what do you want to say to parent teachers generally?

Thanks for your time and consideration. Your responses will benefit us all.

Date: Thu, 18 Aug 2005 09:25:35 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 18 August 2005

In my attempt to begin a discussion of the triangular relationship between the studio teacher, the student, and the parent teacher, I did not define my understanding of "parent teacher," as Robin Blankenship has very kindly pointed out to me. Briefly, the parent teacher is the Suzuki Mom or Suzuki Dad who attends the studio lessons and carries out the studio teacher's instructions at home on the best, well-tuned piano the family can afford and in the best frame of mind the parent teacher can muster, especially in the face of habitual resistance. The parent teacher exemplifies patience, demonstrates love, and over time, encouraged by the Suzuki PB studio teacher who is guided by Shinichi Suzuki and Haruko Kataoka, achieves some semblance of human beauty and family harmony.

That is my understanding of parent teacher. The intent of my many questions is to have you teachers share your insights with each other to fulfill these goals, or other important goals you may have of which I am not aware. Below is a copy of my original posting. I hope it offers you ways to communicate with your colleagues.

As a Suzuki Dad, I would like to offer a topic for discussion to our SPB teachers. In the Suzuki world we often hear about difficulties teaching students, but little about parent teachers. Based on my 12 years of experience as a Suzuki Dad for my daughter and son, permit me to pose fourteen questions for the benefit of both studio and parent teachers. Feel free to respond to any or all. Once discussion begins, should parent teachers want to pose further questions or pursue clarifications, please do. Should there be sufficient response to this topic, I will create a separate, single document organized by

each question and its responses, then post the entire document under "Suzuki-L: Selected Postings," located at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/#Suzuki-L>

Should that document be created, before it goes worldwide, I will post it privately to the list for further editing and approval of the contributors.

Fourteen "Parent Teacher" questions for SPB teachers follow:

- (1) What is your best advice for a parent teacher?
- (2) What is the most common problem you must resolve with parents?
- (3) If parents suffer from parent teacher burnout, what do you do?
- (4) How many studio recitals do you have per year? How have parents responded?
- (5) Do parents with some music experience make better Suzuki parent teachers than those with none?
- (6) Do your parent teachers know the history of Shinichi Suzuki and Haruko Kataoka's contributions?
- (7) How do you explain to parent teachers the differences between traditional and Suzuki pedagogies? Are the differences between Suzuki Piano Basics and the rest of the Suzuki world known to your parent teachers?
- (8) Have many of your parent teachers attended summer institutes? What has been the effect?
- (9) Have you observed differences between Suzuki Moms and Suzuki Dads?
- (10) Have you met Suzuki Dads in Japan?
- (11) What is the ratio of Suzuki Moms to Suzuki Dads in your studio?
- (12) Do you use resources from the SPB web site to help your parent teachers? The web address is:
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>
- (13) How do you address the charge some parents may make that advanced Suzuki students do not have enough music theory?
- (14) Should these questions not give you the opportunity, what do you want to say to parent teachers generally?

Thanks for your time and consideration. Your responses will benefit us all.

Date: Thu, 18 Aug 2005 21:24:20 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Vicki Merley, NM <vickigrand@comcast.net>
Date: 18 August 2005

Dear Suzuki Dad,

I think that you have posed some terrific questions. I have just returned from the 10 Piano concert and rehearsals in Sacramento, and one great lesson I learned was how the Japanese Mentor Teachers included the parents as an essential part of the work.

The parents had to come to many rehearsals, and to be flexible as to rehearsal times, since we could not tell who needed more work until we heard them all play together! The schedule was constantly changing to reflect the needs of the students in each piece.

The Japanese Mentor Teachers would be in the rehearsal, and asking for

specific work on specific sections of each song, and they would then turn to the audience and ask, "Where are the parents?" They would then address the parents, and ask them if they understood the assignments, and how to do them, and how many times were required before the next rehearsal. Ogiwara Sensei asked the Twinkle parents how many of them were playing the CD every day? Everyone raised their hands. Then, she asked them how many were playing the CD 24 hours a day? Only one parent raised her hand. Ogiwara Sensei eagerly took a whole hand full of candy over to that parent! She also gave each other parent one candy to encourage them in this first and most essential job. They asked every group if they were listening to the CD, many times a day, showing how important that one thing was to the success of the terrific endeavor of the 10 piano concert, but relating to success in the piano study every day.

But, I was impressed at how they regularly and with emphasis asked the parents to go home and work with the children just the way that was done at the rehearsal. To count repetitions, to ask them to move their fingers, 'Touch and Move', to listen to what they were doing, and to play with energy and love. On "Lightly Row," two days before the concert, we were in the rehearsal on stage, and they could not play the LH part alone without mistakes. Over and over they tried, and failed. Kawamura Sensei was very stern, and asked all the parents to not give up, but to work with them until they could do it!

On "Cuckoo," Ogiwara Sensei at one stage rehearsal two days before the concert said that there were still too many mistakes, and that the parents needed to help them get it right. She asked them to go to the lobby where there were 10 pianos, and work with them some more after their rehearsal. So, teachers, parents and students got the extra adjustable benches, and footstools, and did their assignment right then. They did RH alone, many times, and LH alone, so each line was perfect, and had no mistakes!

Ogiwara Sensei told us to never give up expecting the students to get it right. She gave us the example of correct repetition, of knowing that they could do the job correctly, and how to work with them to keep going until they got it, and then, to practice that correct way until they had it really mastered. Not to do it just once correctly, and think that is good enough! She asked all the teachers with students playing in the concert the next day to call up the parents, and ask them to practice well with the students in the morning! We were all checking our watches to see if it was too late to call!

So, these wonderful teachers came all the way from Japan, hardly taking a break, hardly sitting down, hardly taking time to eat! They came just to help us all here believe that our students can do it, and to help us improve our example of good tone and hard work. It doesn't happen from just wishing for it; it doesn't happen from just making a little effort at it; it doesn't happen from just succeeding one time.

Begin, and continue. It's really quite profound! So, I just wanted to give these observations, and hope they might help answer some of the questions.

Date: Thu, 18 Aug 2005 21:27:54 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Suzanne Lichtenstein <marklichtenstein@YAHOO.COM>

Date: 18 August 2005

I appreciate your email on this topic. I would like to extend the question, and ask how teachers who teach their own children--rather than relying on the outside authority of a separate teacher--deal with the habitual resistance. In myself, I also find the tendency to want to overteach, or to spend too much time on a lesson. Maybe it is because I have such a vested interest in my own children. Maybe it is because I push myself hard and think that my own offspring should do the same. Maybe it is because I think they are ready to learn more, and it really is quite easy to absorb, and so on. I don't know. But I am finding it harder to teach my own children than I expected.

Thank you for your attention to this question.

Date: Fri, 19 Aug 2005 08:18:03 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Pam Werner <pam@ARWELLNESSGROUP.COM>
Date: 19 August 2005

Interestingly enough, I found it easier to teach my children piano than it was to be their practice parent with the violin. I taught my five children piano and they each did violin - some did more with the violin than others.

I believe the resistance comes because of our expectations. When I taught my children piano, I was having fun with them (just as I do with my students). My attitude was positive. When I practiced violin, for whatever reason, I didn't get into that same attitude of having fun together. Most of the time I was too serious (Yikes, I hate to admit this) - by "serious" I mean it wasn't "fun" for me, therefore it wasn't fun for them - it was MY attitude that made the difference. I felt a different responsibility as a parent (how silly!!)

SO, get a good attitude (have the same attitude with your child as you do with your students) and you will both enjoy it :-). Kataoka Sensei helped me find such joy in teaching piano - that's why my attitude was so good. I feel SO blessed to have studied with her. Wishing you much enjoyment!

Date: Sat, 20 Aug 2005 07:32:52 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Vicki Merley <vickigrand@COMCAST.NET>
Date: 20 August 2005

Re: Pam Werner's comments [web editor's note: about studio teachers teaching their own children]

I also had the violin/piano lessons with my two children. I failed miserably with being a teacher/parent with my son, both on the violin, and the piano. I think I did every thing 'wrong'. He was very, very willful, and smart, and way ahead of me in being in control of the situation from age one, I think! When we had violin lessons at age 3 or so, he would do things in the class just to watch me lose control,

to blow up! I wanted so much for him to do well, that I was too invested in the results, and could not enjoy the process. I knew he was so smart, and could do it, if only he would listen and do the work. But, I had much work to do on my parenting skills, and was sadly lacking in patience, in having reasonable expectations, in my own self control in those lesson situations.

I forced him to take piano from me, also, and there were daily battles. Mostly from my demands, and not being able to see how to get him to want to do it, so I just made him do it! Our daughter, three years younger, just listened to the music, didn't worry about it, and was always playing on the violin and piano, I could not get her off of them! So, very different results with two children in the same family.

Dr. Suzuki said the way to change our children was to change ourselves. It's a very difficult proposition, if we are really honest about it. I know that my son would misbehave, because I would not behave well. He watched me. It was maddening to realize that I had to change my old bad habits, to help him change. It took a lot of work over years, and parent training and counseling helped me a lot.

I have two wonderful children, don't get me wrong, but it was not easy. They are both college graduates now, and we all learned a great deal from each other. I think I have more patience with my students now, and compassion for their parents because of the rocky road I walked on raising my children in a musical family. I know what things don't work! I've done most of the bad things, and I have had successes in things that do work. Starting with the habit of just playing the CDs enough, seems simple, but it really works, and you don't have to say a word, just put it on softly in the background.

Date: Sat, 20 Aug 2005 07:51:15 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Hava Rogot <havarogot@juno.com>
Date: 20 August 2005

Imitating the way language is learned I insist that a parent study with the child using the same material and in the same way--no reading until _Book 2_, for instance. The child often goes ahead of the parent who does not have a concept of tone, especially if he/she has had previous piano training. It works well most of the time. In one case the parent with a degree in piano made such bad tone that the child refused to allow her to practice with him or even have a lesson during his time. That was striking but rare. They participate in parallel.

Parents are expected to play at recitals in homes but not at the public performances, as the audience is not interested in an adult playing "Mary had a Little Lamb." We have a recital once a month if possible. I prefer they alternate between outside (nursing homes, etc.) and in home. I had a violent response to not allowing the parents to play at a home recital, so I never back away from requiring them to play.

Graduations are for both. I have a ten-thousand "Twinkle" tone realization requirement and everyone is charted on that. The parent earns a cake as well as the child, and it must not be shared. In one

case with a large family I have had a parent drop out because there were too many kids to supervise. That is not true for all large families.

Theory never comes up because I make it clear from the start that Dr. Suzuki did not approve of that sort of activity. I used to have jargon class once a month where the kids learned to talk about notes--this is a C sharp, etc. That was so that they could communicate well at school where the teachers expect that level of knowledge. I had one student who got into bitter arguments with a teacher about identity, but she argued him to a stand still since she played at a high level and his problem was not understanding how someone could play that way and not read fluently. She did read but slowly and carefully--reading for "meaning" rather than as a typist.

I found it hard to keep track of all your questions so this is just off the top of my head. Good idea to have these discussions.

Date: Sat, 20 Aug 2005 08:19:00 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Carol Wunderle <carol@pianopathway.com>
Date: 20 August 2005

Responses to fourteen "Parent Teacher" questions for SPB teachers follow:

(1) What is your best advice for a parent teacher?

Give your child your complete attention at the lesson and at home practice, and always give positive encouragement and praise for their accomplishments and progress.

(2) What is the most common problem you must resolve with parents?

How to discipline the child in a positive, loving way. (Dr. Phil really helps here.

(3) If parents suffer from parent teacher burnout, what do you do?

I give them a lot of praise and encouragement, and keep telling them how much all of their efforts and the child's are worth it.

(4) How many studio recitals do you have per year? How have parents responded?

The parents love them, and are so proud and excited to hear their children perform in a professional manner.

(5) Do parents with some music experience make better Suzuki parent teachers than those with none?

No. The most important quality they can have is devotion to their child.

(6) Do your parent teachers know the history of Shinichi Suzuki and Haruko Kataoka's contributions?

Yes. I always refer to the invaluable teaching techniques, and philosophies of Shinichi Suzuki, Haruko Kataoka, and the Matsumoto

Research Center. They have all of the journals at their fingertips; and I play the 10 grand recital tapes at every recital.

(7) How do you explain to parent teachers the differences between traditional and Suzuki pedagogies?

I explain the Suzuki Method imitates our Mother Tongue. We learn to play the piano using the natural procedure we used when learning to talk. We listened first, then spoke the words we heard prior to learning to read them. We also learn how to produce the sounds we hear with a natural technique that exemplifies a beautiful tone, appearance, and health to the hand and fingers. Thus, we develop ear and artistic technical ability before we play by eye. The result produces the music flowing from the inside out, or from the heart. Then, when we learn to read the music, we play musically with an artistic touch and awareness of the tone we are producing.

Are the differences between Suzuki Piano Basics and the rest of the Suzuki world known to your parent teachers?

Yes, very definitely. They are aware of the importance of developing an artistic technique from the beginning of study with the feet supported incorporating body balance, hands, and fingers to produce a beautiful tone, appearance, and health in the body. They are also made aware of the invaluable importance of playing "Twinkles" the best they can at the beginning of every class and practice session, and listening to the CDs all day.

(8) Have many of your parent teachers attended summer institutes?

Some when I lived in the States.

What has been the effect?

They were very impressed with Dr. Haruko Kataoka Sensei!!

(9) Have you observed differences between Suzuki Moms and Suzuki Dads?

Not really. Both are devoted to their children, and take pride in what they can do. I have families where Moms and Dads share the role of parent teacher. They are both great!

(10) Have you met Suzuki Dads in Japan?

No.

(11) What is the ratio of Suzuki Moms to Suzuki Dads in your studio?

There are 3 times more Moms to Dads. Six families share the role.

(12) Do you use resources from the SPB web site to help your parent teachers?

Yes!!!! The web address is:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

(13) How do you address the charge some parents may make that advanced Suzuki students do not have enough music theory?

I make sure my students get as much theory as possible when they begin reading. To support learning theory after they can play well by ear, I explain how learning grammar before speech prohibits one from

speaking the new language fluently.

(14) Should these questions not give you the opportunity, what do you want to say to parent teachers generally?

Give your children the greatest gift - your undivided attention in the class and home practice, and always encourage them with positive reinforcement and praise. Let your children experience and enjoy the process of learning.

Also, I emphasize how important it is to establish a practice habit as young as possible. Doing it the same time every day helps a lot. And last, but not least, to understand thoroughly exactly what and how to practice at home with love, joy, and enthusiasm every day without interruptions.

(Carol Wunderle, Studio Teacher, Suzuki Piano Basics since 1983.)

Date: Sat, 20 Aug 2005 09:09:08 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Jeanne Luedke <WJLuedke@AOL.COM>
Date: 20 August 2005

I think you have hit upon a great topic and one that is of value to both parents and teachers. I will be giving seminars on the subject of parents as teachers and how we can better prepare Suzuki parents for the important job of teaching their children on the following dates/locations.

Arlington Texas--October 7/8
Oakland/Los Gatos, CA--October 29/30
Minneapolis, MN--November 5/6

These seminars will cover:

- how to train parents using my parent education courses
- how to build credibility with parents so they will do what we ask
- how to develop a professional program
- how to make the necessary changes to be more effective

Anyone interested in more information can email me <WJLuedke@AOL.COM>.

In addition, the first issue (Sept) of my _Studio Series Newsletter for Parents_ will be available soon and the topic is the relationship between the Suzuki Parent and Teacher. I hope to post it to the Suzuki Piano Basics web site in the near future. The home page for the newsletter is <http://www.parentnewsletter.com>.

Date: Sat, 20 Aug 2005 09:41:25 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Sue Kirkpatrick, Lincoln, NE <TKirkp6275@AOL.COM>
Date: 20 August 2005

Since I am just starting to teach Suzuki piano on my own this fall, I don't have answers to the 14 questions about Parent Teachers, but have

another question to pose: What advice do you give and how do you encourage a parent teacher whose spouse is not equally supportive, and even silently resentful or hostile towards this approach? For example, what about a father who might be tolerant of lessons and financially supportive, but in the home by his actions is anti-listening (turning on the TV as often as we might play the CDs), or not interested in attending recitals, etc. This kind of environment is very tiring for the parent teacher and destructive to the learning atmosphere of the child.

Date: Sat, 20 Aug 2005 10:05:00 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano CDs and Books

From: Suzanne Lichtenstein <marklichtenstein@yahoo.com>
Date: 20 August 2005

I am looking to purchase a cd of Haruko Kataoka performing at least Vol. 1, as I am very impressed by her writings. I wish I could have met her. In looking on Amazon, I found individual volumes of 1, 2, and 3 performed by her. But I also found an audio cd entitled "Kataoka Performs the Suzuki Piano School," compiled by Shinichi Suzuki. I cannot find any descriptive information about this cd. Could it be her performances of all three volumes on one cd? I will be grateful for any information you can share.

I am also interested in books by Haruko Kataoka if they deal with practical applications as well as philosophy. I have a limited budget, however, so I will be grateful to hear of other teachers' favorites. Something for the beginning Suzuki teacher dealing with beginning students up through age eleven would be useful. Thank you.

[Editor's note: much information can found at Benjamin Smith's web site, <http://www.discographyonline.com/>]

Date: Sun, 21 Aug 2005 07:35:28 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Competition and Suzuki Pedagogy

From: Carol Wunderle <carol@pianopathway.com>
Date: 20 August 2005

I would also like to post a question. Since Shinichi Suzuki didn't believe in competition, and I strongly agree, do you have suggestions on what should be done with a very exceptional student I have, who is 12 years old, and just performed _Volume 4_ incredibly well? He lives in Costa Rica. I don't want to enter him in contests, but he should be heard.

Date: Sun, 21 Aug 2005 07:41:17 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Carol Wunderle <carol@pianopathway.com>
Date: 20 August 2005

It is so great to have this access and communication with parents and teachers, and this is an outstanding contribution to the world!

One thing I forgot in my answers to questions--more elaboration on recitals:

How many recitals a year do you have?

I always have one each trimester - 4 a year. Everyone loves them. They are held in my home studio with two concert grand vertical Baldwin pianos. Students perform in the order of age. When they are ready and have completed a volume well, they play it in its entirety and are awarded a certificate of achievement with a write-up printed in the local papers and online newspapers.

We schedule two recitals in the same evening, so the older students are not required to keep attending the younger ones, and the younger ones may stay to hear the older ones.

We take a picture of each recital, and have it framed in the studio. Every recital we change the picture with the current performers.

Also, the recitals are video taped. I make a tape for each student performing a complete book.

Recognition is always given to the families of the students performing.

I try to make recitals a positive memorable experience, so they can carry it with them their whole lives. We emphasize the importance of preserving the self-esteem of the child always, and separating the performance from the student. Only positive comments are made following a performance. I teach to do the best we possibly can, and let go of anything that didn't go like we wanted it. We use the example: clouds in the sky do not impair the beauty of it. We look at the overall ability of the student, which will always shine through.

(Carol Wunderle, Studio Teacher, Suzuki Piano Basics since 1983.)

Date: Sun, 21 Aug 2005 07:48:31 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano CDs and Books

From: Karen Hagberg, Rochester, NY <hagberg-drake@JUNO.COM>
Date: 21 August 2005

The best practical book by Dr. Kataoka is _How to Teach Beginners_. This is basically available at the Suzuki Piano Basics Foundation website, but the volume containing the pieces in Books 1 & 2 may be ordered from the Foundation. Contact Linda Nakagawa at g.nakagawa@comcast.net for price information.

[Web Editor's note: Dr. Hagberg is the author of _Stage Presence from Head to Toe_, available from www.scarecrowpress.com]

Date: Sun, 21 Aug 2005 14:04:29 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: David Williams <Suzuki1david@AOL.COM>

Date: 21 August 2005

I'm sorry to not be able to respond to all of these questions, which I find good and stimulating. If I were not moving, I would love to answer all those questions. But I have to respond to the subject of reading only at the _Book 2_ level. I have tried this, and the older student, say those age 9 or older do not take to it generally. They get use to learning by ear and rarely want to do any reading. I think we need to keep in mind not every child is the same and does not respond the same. We know the children have great aural ability; we must also address the issue of hand-eye coordination and get all of our students reading at a level equal to their Suzuki level. Starting the reading in Japan at _Book 2_ works fine, but I have seen very few here that are motivated to do it. I don't want them to start too late, when they can be learning parallel to their Suzuki method. Thank you.

Date: Sun, 21 Aug 2005 14:25:27 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Parent Teachers

From: Hava Rogot <havarogot@JUNO.COM>

Date: 21 August 2005

When we are in full swing there is a recital outside once a month at nursing homes, hospitals, retirement communities, etc. Those who play must attend a rehearsal. Since there are so many chances to play, those who miss one will be ready for the next. Only those who want to perform will play. Now and then a student will refuse for one reason or another and that is respected.

Graduation is the ability to perform every piece in the book perfectly at lessons as well as every piece with left hand alone at lessons. Then the graduate plays the whole book for assembled friends & fellow students at a party when they get their certificates. Often there are 2 or 3 at the same recital in the studio, so they take turns playing 3 pieces at a time. This takes the load off facing the whole book at once. It keeps the audience lively too, since anyone can come up to play a piece that has just been played.

The extra event for the year is a Bach festival in which everyone who can play one of the Bach "Minuets" from _Book 2_ with only one hand will play together. There is room for 6 rights and 6 lefts on studio pianos and they learn and play ensemble. It is just a party, so no perfection is expected. Last year a tiny _Book 1_ student had heard his big sister playing each of the Minuets 6 times every day (6 different starting spots) and he learned the first, so was allowed to play with the big kids, right hand. His father videotaped that. Since we also have violinists, they join in on those they know. "Minuet 3" plus 5 is part of their _Book 3_, so they join in for that. This fills the studio, especially when the parents are all here. The fun continues with _Book 4_ Bach and the attempt to play cross handed, 2 rights and 2 lefts together. There was one mother-daughter pair who did the "Gigue" that way! They had been inspired the year before by 2 older students who did it in unison with both hands.

I find that having a "real" audience rather than just parents and fellow students is a major motivation for the children who enjoy

playing for people who really enjoy the treat. This is true even when the pianos are not first class as they might be in nursing homes.

Date: Sun, 21 Aug 2005 14:33:59 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Competition and Suzuki Pedagogy

From: Karen Hagberg, Rochester, NY <hagberg-drake@JUNO.COM>
Date: 21 August 2005

I have a lot to say on the subject of competition. I'm thinking of writing an article about this subject for the _Suzuki Piano Basics Foundation News_.

For now, I'll say that I live in a town dominated by the Eastman School of Music. There's at least one piano teacher on every block, it seems. Suzuki Method is not generally respected by all these traditional musicians, and I must admit that there is quite a bit of mediocre Suzuki instruction going on here that reinforces their opinions.

Since my return from Japan in 1992, I have tried to gain respect for the Method by getting my students out into traditional venues, and this includes competitions. After these 13 years, I have finally achieved a positive reputation among the best (at least those who I consider the best) of these teachers. Others still feel sorry for my students (believing, as they do, that Suzuki Method is just for little kids before they are old enough for "real" lessons) and try to lure them away from my program every chance they get. Getting one's students stolen away by traditional teachers is a real danger in having them play out "in the world"!

I never require students to participate in competitions, but I have students who genuinely want to do them. Some of my students would not even be in my program if I prevented them from competing. I believe in what I am doing, so I figure that it is better for them to be studying Piano Basics and doing competitions than being in most traditional situations. At least I can give the students a good attitude about the entire competition scene.

Sadly, the wrong students usually win. Most judges reward contestants for the difficulty level of the piece, regardless of how well the students play. And I tend to choose pieces conservatively, not wanting to stress young fingers. My students and their parents usually know who should win, and are often left wondering why the judging was the way it was. They don't, by the way, always think that they themselves should have won--they're very fair-minded about the situation. I feel that my students and parents learn many things in their post-competition discussions with me about who won and why they should or shouldn't have won.

This is the world of competitions, like it or not. Kataoka Sensei always said that when someone is REALLY good, everyone in the room agrees. It is rare that any contestant is that good, and there is much disagreement and the decision-making gets clouded with opposing opinions. It is too bad that young performers have to get out into the world by competing, but it is a fact of life. Becoming a professional performer is VERY competitive, and life isn't fair. I observed an international competition this summer for 14-18 year old pianists, and of the two best performers, one came in 3rd and the

other didn't place at all.

On the positive side, it is always a good reality check for the best students in any studio to get out and see other students who may be even better. It is both motivating and humbling.

As frustrating as the competition scene may be, I am personally attracted to the process of competing. I enjoy observing competitions. I learn a lot every time I do it. I am happy whenever I have a student who successfully competes (and by "successful" I don't mean necessarily that they win, but that they do it to the best of their ability, that they learn something, and that their sense of self-worth is unscathed if they lose and their ego is not too puffed up if they win). For me, having the opportunity to observe pianists with a variety of techniques serves to reinforce my commitment to Piano Basics, and makes what I am doing seem really clear to me. There is much to be learned by watching poor technique, and by analyzing various problems in technique that may be subtle, but serious nevertheless.

Carol, your 12-year-old student MAY benefit by playing a competition. If you were in Rochester however, he would be competing against 12-year-olds who were playing much more advanced repertoire. You or I might choose the _Book 4_ pieces well played over the Chopin "Mazurka," the Bach "Prelude & Fugue," and the Beethoven "Sonata" marginally performed, but most judges would not. Be careful to know what the competition is before putting a student into a situation totally out of his league.

Other than competitions, there may be recitals sponsored by piano-teacher organizations that are open to everyone's students. This is a way he could get out "into the world" before competing. This sort of experience is very important for your most advanced students.

The BEST thing to do, of course, is to travel with him to a Piano Basics event where he would come in contact with more advanced students with natural, relaxed technique and good tone. Can you come to our workshop here in Rochester in November?? He could perform on our Friendship Concert with others from around the U.S. Can you consider the next 10-Piano Concert in Sacramento or Japan? The Piano Basics Foundation strongly promotes such events for the continuing education of us teachers and as the BEST place for students to get motivated in a supportive and nurturing setting (the opposite of the atmosphere at a competition!). Teachers who make the sacrifice of travelling with a student to a workshop or a 10-Piano Concert always report that this has a positive, residual effect on their entire studio for months afterwards, not to mention all the things a teacher learns by having intense contact with colleagues. AND we miss seeing YOU!!

Date: Sun, 21 Aug 2005 14:46:53 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Hava Rogot <havarogot@juno.com>
Date: 20 August 2005

One of my daughters said that she would play the piano if and only if she did not have to have lessons. We agreed and she did as she pleased. My only comment was that she should land on a key with a

plie--a bent knee landing for a dancer taking a leap she knew as a dancer. The ugly noise subsided and she went her own way to play violin and trumpet without my input.

[Editor's note: replying to Studio Teachers teaching their own children]

Date: Sun, 21 Aug 2005 14:54:32 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Hava Rogot <havarogot@JUNO.COM>
Date: 21 August 2005

As for hostility among parents--swing with it and persevere. I have a father who defends his child's lessons against the mother's criticism. The child long ago quit trying to convince his mother. His mother hates it and will not allow them to play the recordings in the house, so the father plays them in the car on school trips. The student is finishing _Book 5_. The mother still hates music. The student is doing well but could never practice, as his mother decided he was better off only doing school homework. There are problems for which we have no solutions.

Date: Sun, 21 Aug 2005 15:00:30 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Competition and Suzuki Pedagogy

From: Cleo Brimhall <callcleo@ATT.NET>
Date: 21 August 2005

Did Dr. Suzuki really say, "NO COMPETITION"? I totally agree that competition is not the purpose of the method we use. It certainly is not necessary and should NEVER interfere with our nurturing of cooperation. Over the years, however, I have had a handful of students who were eager for competition. It was not threatening to their egos, and it was a challenge for their abilities. I would always support those individual students in their desires. (Even though it was difficult for this competition-leery teacher)

As for your 12-year-old student -- are there public programs or venues on which he could perform? I remember as a teenager being asked to perform at my father's Kiwanis luncheon meeting. I know nothing about the Costa Rican culture, but I do know that Rotary club is International (even Dr. Suzuki was a member). Look to schools, churches, hospitals - maybe even cultural festivals. Usually if a young student is heard and well received, further invitations to perform will follow.

Hope this is helpful.

Date: Mon, 22 Aug 2005 06:20:01 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Competition and Suzuki Pedagogy

From: Pam Werner <pam@ARWELLNESSGROUP.COM>

Date: 22 August 2005

Thanks Cleo and Karen for your input on competitions. Karen, PLEASE write that article. It was SO helpful to read what you both had to say. It would be very helpful to share with our students and parents.

Thanks, Ken for getting some discussion stimulated on this email group!

Date: Mon, 22 Aug 2005 06:31:05 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Hava Rogot <havarogot@JUNO.COM>
Date: 22 August 2005

[On having Suzuki students enter competitions]

Arrange to have him play at recitals. He need not compete!! Music is not an Olympic sport. Recitals with peers or playing with musicians of other instruments should be an outlet. If he keeps going, he will reach a level at which he is among peers, especially in the Suzuki world where exceptional kids thrive and go on upwards. They can also be the inspiration for the others who follow along, including parents.

[On recitals]

There was one student who often got lost if she practiced on the recital day. Then she would improvise until she found a way to end it. She knew the composer so well it sounded just right. But I never could tell a parent just what she had played; only the student and I were wise to it. And you must remember that especially Book 4 pieces can always get better and better, no matter how well they are being played. Years can go by and the performances improve as the student matures musically. The model tape we have is only the beginning!

Date: Tue, 23 Aug 2005 05:27:10 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Competition and Suzuki Pedagogy

From: Carol Wunderle <carol@pianopathway.com>
Date: 22 August 2005

Thank you all for your responses to my inquiry on competition and Suzuki pedagogy! Somehow I always remembered from the beginning of my Suzuki Piano Basics training being instilled with the idea not to engage the students in a competition against each other or the world. They were to do the best they can, and be only in competition with themselves. In all of my recitals, the students are placed in the order of age, and taught to inspire to more advanced levels as they hear more advanced students without comparing themselves to them. They learn everyone is exactly where they are supposed to be at the time on the exciting road of progress. Every step is vital to the next one. I try so hard to preserve the student's self-esteem; and not let the student connect his self worth with his performance or that of anyone else's. It's a tough decision in the competitive world in which we live, and I appreciate all of your input.

Date: Tue, 23 Aug 2005 08:07:30 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Competition and Suzuki Pedagogy

From: Vicki Merley <vickigrand@COMCAST.NET>
Date: 23 August 2005

Re: Dr. Karen Hagberg's comments [on competitions].

Thank you, Dr. Hagberg for writing this down! I have had a few students go into competitions, and we have been unprepared for the mixed results. One student's parents were so upset she didn't win the competition that they quit lessons with me. One of the judges, who was a nationally known traditional teacher and adjudicator, wrote comments that suggested my student was a Suzuki student, and that maybe the parents should look into her learning how to read music, not just learn it by rote. I realized too late that I should have not given them a Suzuki book for the adjudication, since just seeing the book seemed to make them judge against my student, who played very, very well, and yes, she was reading everything on the score, but playing from memory.

But, mistakes can be our greatest teachers. We can learn a lot from these mistakes. I think that the more opportunities our students have to play in front of others the better. A cooperative venture like the 10 piano concert, and competitions, can be very good things. We just have to prepare, and try to make each event the most positive for our students. In Sacramento, it was so different to be in a group of teachers cooperating, not competing. The 10 Piano Concert and rehearsals were an exception, not the rule, when teachers are getting together. The students and the music were the important thing. The teachers, parents and students helped each other, and cooperated together to make this beautiful music. In piano, we don't get to do this very much. It is really special, and if you didn't go this year, I hope you can put 2007 on your list, and we can hope that they do it again, so we can all go, and take students. Get to Japan, and hear what they are doing, and how they put this together. They have done it many more times than we have here, and we can learn so much from them. They are so willing to share with us.

Date: Wed, 24 Aug 2005 05:28:47 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Correction and Web Editor Apology

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Date: 24 August 2005

My sincere apologies to Hava Rogot for accidentally sending both my private email to her and her draft posting to the list. Please delete "Re: Competitions." I shall resend the posting, with Hava Rogot's permission, when it is ready.

Date: Wed, 24 Aug 2005 05:38:03 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Double Correction and Web Editor Apology

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Date: 24 August 2005

Ah, it is early this morning. Glad to say that my private email to Hava Rogot and her draft posting did not go out to the list after all, but was only resent to myself. So, please ignore the request to delete the posting, "Re: Competition," which you did not receive. Let me apologize for clogging your Inbox instead.

Date: Wed, 24 Aug 2005 05:46:22 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Competition and Suzuki Pedagogy

From: Cheryl Stewart <suzukipiano@CHARTER.NET>

Date: 24 August 2005

Hi Everyone!!

What a hot topic! I have had a great experience with competitions. The students and I work so hard. We know from the beginning that it is a toss of the dice whether they will do well or not. But isn't that how the real world works!! I want the world to know that this method works and these kids are great!! Sometimes I use a different book than the Suzuki Method book, but not always. Twice I have had judges actually call me up and ask me how I get those little kids to play with such great technique. It's pretty nice to get a pat on the back from some well respected traditional teachers. I have also occasionally attended meetings and workshops where the method is really put down by traditional teachers. But slowly in St. Louis things are changing. I would recommend trying some low key competitions, if you haven't already. Let's let the world know this is a great method!!

Date: Thu, 25 Aug 2005 07:41:06 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Parent Teachers

From: Marile Thigpen <MarThigpen@aol.com>

Date: 25 August 2005

In response to David Williams:

I met someone with your same last name in Matsumoto in 1993; don't remember if first name was David or not! This concerns your email dated August 21, about starting reading only at the _Book 2_ level. I know several teachers will disagree, but I agree with you completely. When I started my studio, my best students had a lot of difficulty learning only by ear as they got into more difficult pieces. Now, I give my very beginning students a good base in theory and note reading, using any of the good reading or theory books, including the one recommended by Dr. Kataoka, _Method Rose_.

Date: Thu, 25 Aug 2005 08:05:21 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Competition and Suzuki Pedagogy

From: Melissa Thieme, Eugene, OR <thiemesong@MSN.COM>

Date: 25 August 2005

I have a child who competes in swimming, where they have swim meets, and compete as a team against other swim clubs and schools. I've often thought what it would be like to have a "piano team." I know there isn't (yet) any kind of competition out there like this. But it might be a great motivator, if done in a positive, healthy way and a great learning experience for both students and teachers. Has anybody else thought of this?

Date: Thu, 25 Aug 2005 08:30:49 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Competition and Suzuki Pedagogy

From: Randy Jones <rjones72@CAROLINA.RR.COM>

Date: 25 August 2005

I like the idea of a piano team. I've thought of it too, but I'm not sure how to get it started. Our studio group classes are a good place to introduce the idea. It would be like the "Piano Olympics" where there would be technical routines as well as required and choice piece events. I might develop the idea a little farther and present it to the other Suzuki piano teachers first, tweak it some, then introduce it to the local Piano Teacher's Forum. I think we need to do something like this to generate more community interest in the "piano world". People will do almost anything for the sports activities for their children, but piano seems to most often be something on the fringe or on the back burner.

Date: Thu, 25 Aug 2005 17:05:47 -0400

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Parent Teachers

From: Hava Rogot <havarogot@JUNO.COM>

Date: 23 August 2005

Reading at _Book 2_ level means beginning to read _Methode Rose_ while learning the repertory from the tapes, especially those made by Haruko Sensei. We do not read the repertory. The helping moms [and dads] might do some [reading], but not the kids. They can look at it for fingerings if they NEED to, but do not have to. They will thus read simple stuff. Please think the way children learn to read their native tongue by hearing bed time stories and learning to follow the script.

Some learn other ways. One of mine had the Doman flash cards from birth and he was reading local newspapers well at 3 until the school system forbade it. It was a mad scene. They also would not allow him to write since he had worked on the British system of italics and had a fine hand. He did not write again until 7th grade and quit reading entirely. I refused to worry since I knew he could, and tried then to defend him against the school system. He did OK in Japan teaching English and finally taking a degree in a Japanese college much later. He is an excellent writer. He picked up music reading when he had to for orchestra in college and is fluent now. There are various other

tales about kids learning to read and write--no two alike. Just be natural as Sensei told us.

There are those, especially older students who resent the _Methode Rose_ material. I had one who hated it so she perfected it in two weeks and then said she would never read again. Of course she did read when she wanted to. Some adults dislike the thoroughness of _Method Rose_ but I love it and use it myself to keep my eye and hand coordination in tune. He was a genius. The later versions are pure junk.

Apparently due to differences in education, Americans seem to believe that professional European and Asian musicians are better sight readers. Ask an American what his/her faults are and what he/she needs to work on and it is invariably reading--no matter how good. I once worked with a performer who did a lot of demos, so he had to play whatever new thing was thrown at him immediately. His gripe was an inability to read well, especially rhythms, so he got a drum book and studied that for practice--clever.

We need not worry about those who are not reading at the level they can play. Often they will seem to read at a lower or slower level because they read differently, not fluently, or typingly. They read for composer's intent. One of my old students met that crunch in graduate school when a pompous director could not believe she played at the level she did, but read slowly and carefully. He was frantic and she tried to train him to the truth but he never grasped what she could do. There are many paths. Do not be in haste.

Date: Thu, 25 Aug 2005 17:27:58 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Competition and Suzuki Pedagogy

From: Hava Rogot <havarogot@juno.com>
Date: 25 August 2005

Competition is built into the American life style. That does NOT mean it is good or good for kids or needed. I still feel that it produces poor results, and results are better with an attitude of cooperation. There is no way to judge a good performance versus another good performance, but only personal preferences for one over another. Rubenstein versus Horowitz-- who would you prefer to hear, and when and on what music. Whose Bach is better, Glenn Gould or Sviatoslav Richter?

There is no reason to set kids up to compete with each other, other than maybe who can play faster (I have one of those) or louder or who can decode a score more quickly. The emotional input is judgmental and too subjective to make any competition sensible. Dr. Suzuki realized this many year ago and refused to have anything to do with competitions. He did at one time seem to encourage those who progressed quickly and was proud of the violinists who learned Vivaldi early. But Dr. Kataoka corrected that in her recent years and refused to have anything to do with "who is ahead."

Having 4 year olds in _Book 4_ as a way to judge them or their teachers and parents. The thought to hold is that ALL ordinary children speak their native tongue in every country and at about the same time. In my family we have had children learning to talk fast and slow, and grandparents getting upset at the slow ones. Yet they

all came out with speech, even too much of it. A child learns to talk when it needs to, and learns to read similarly. Music is a language.

Furthermore, I fail to see the value of encouraging parents to support music by setting their children up as competitors, making the kids compete against each other. I do not support the concept of piano teams.

The Kataoka results are what count here, not the varied experiences of us teachers.

Date: Fri, 26 Aug 2005 06:57:19 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Competition and Suzuki Pedagogy

From: Vicki Merley <vickigrand@COMCAST.NET>
Date: 26 August 2005

I have enjoyed so much reading what has been written about the competition ideas, and reading methods. But, I know that Dr. Kataoka did not see all my students, and will not now ever have a chance to correct me again to help my students.

She worked and worked to perfect her own sound, and came up with years of wonderful ideas for helping all students get a good tone, on many different pieces. She was a master teacher, I could go on and on about my reverence for her, and respect for what she accomplished. I learned so much from watching her.

But, I disagree that her results are the only ones that count. I think that she showed us all how to learn, and how to teach others. I think that she showed us how to not give up on ourselves, or our students.

My students are unique, as they all are, and we have to come up with unique things that will help them get the results similar to the results that Kataoka Sensei got from her students, and our students when she taught master class lessons to them.

'Change your thinking', rings in my mind from the last institutes, and the 10 piano rehearsals that she led in Sacramento in 2003. She said, 'Change your thinking', so that there is no limit to what can be accomplished, by us or by our students. I want to have the courage to try anything that will help a student, and be open to changing my thinking.

We have to learn from our varied experiences, and none of them can be the same. We are all different, and our students are all different, and I think that is what counts now. Yes, take the videos we have of Kataoka Sensei, and study them, listen to the sound she got, and then listen to the master teachers we have here and in Japan that are NOW getting that sound. But, we can help each other by sharing our varied experiences, I think that is very valid.

Date: Mon, 29 Aug 2005 06:38:17 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Parent Teachers

From: Suzanne Lichtenstein <marklichtenstein@YAHOO.COM>
Date: 29 August 2005

I would like to learn more about _Methode Rose_ [by Ernest Van de Velde], particularly how to find an authentic edition. Hava Rogot warns against the later editions, saying they are "pure junk."

Date: Tue, 30 Aug 2005 07:14:27 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: _Methode Rose_

From: Vicki Merley <vickigrand@COMCAST.NET>
Date: 30 August 2005

[On _Methode Rose_]

My students called the 800 # below, and got the original, full edition. Just ask for the one that has 59 pages, and 2 pages of scales in the back! I think the later editions are for 'marketing purposes'. They have the same material with big print on the pages, and the staff and notes are larger. They charge a lot, for under half of the material, so the original edition is still the better buy.

The number is 1-800-826-8648, Young Musicians.

Date: Tue, 30 Aug 2005 07:23:20 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: _Methode Rose_

From: Hava Rogot <havarogot@JUNO.COM>
Date: 30 August 2005

I get the original _Methode Rose_ from Young Musicians in Texas. Some editor tried to revise it and lost a lot of what Ernest Van de Velde arranged. Stick with Van de Velde's original version.

The "baby" large note version is no good either. It was supposed to be meant for young kids whose eye sight is fine, but it really is better for older people like me. Ignore it.

Volume 1 is great. Volume 2 is not as helpful.

By using the original properly, sight reading is trained very well. A parent can sing the sol fa with it assuming a C=do fixed. It must be played perfectly, up to time at every step, and reviewed. It can then be used to speed but perfection must be kept up. There is a tempo at which every pianist will break down reading all the way through it.

Date: Wed, 31 Aug 2005 08:50:17 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: _Methode Rose_

From: Gloria D. Krueger <glokrue@SOCAL.RR.COM>
Date: 31 August 2005

I also use the original edition & get it from Young Musicians.

The number is 1-800-826-8648, Young Musicians.

Date: Fri, 2 Sep 2005 08:48:59 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Aid to Hurricane Victims

From: Cathy Hargrave <CWHargrave@aol.com>
Date: 2 September 2005

This is off-topic but surely no one will be upset about it. I am assisting in the assembly of health kits for people affected by the hurricane. If you would like to help, can enlist the aid of your students and their friends, etc., please read the information below. You can send assembled kits to my husband, Dr. Bruce Hargrave at First United Methodist Church; 1200 East Yellow Jacket Lane; Rockwall, TX. 75087. Please send ASAP. The kits will be delivered to a pick-up point next week in Louisiana for delivery to as many hurricane victims as possible.

To Sustain Everyday Life: UMCOR Kits Are Another Way to Give
UMCOR Sager Brown Material Resources Specifications

Kits to Sustain Everyday Life

The following kit is used in places where people do not have ready access to many essential supplies for everyday life. Please follow the directions exactly. Include all items; do not add items that are not on the lists. Extra gifts, though given with the best of intentions, render a kit unusable and must be removed. Note: All items sent must be new!

Health Kit (Updated: 07/11/2005)

Health kits provide basic necessities to people who have been forced to leave their homes because of human conflict or natural disaster. Health kits are also used as learning tools in personal hygiene, literacy, nutrition and cooking classes. When people gain the knowledge and materials to maintain personal hygiene, their overall health improves.

1 hand towel (15" x 25" up to 17" x 27")

1 washcloth

1 comb (large and sturdy, not pocket-sized)

1 nail file or fingernail clippers (no emery boards or toenail clippers)

1 bath-size bar of soap (3 oz. and up)

1 toothbrush (single brushes only in original wrapper, No child-size brushes)

1 large tube of toothpaste (4.5 oz. or larger, expiration date must be 6 months or longer in advance of the date of shipment to UMCOR Sager Brown)

6 adhesive plastic strip sterile bandages

Place these items inside a sealed one-gallon plastic bag.

Value: \$12 per kit.

In a separate envelope, please send a check for at least \$1 for each kit to help UMCOR Sager Brown with the costs of processing and shipping kits around the world.

Important: Please do not include any religious, political or patriotic notes or emblems in any kit.

Thank you for your donations. You are helping to make a difference in people's lives.

You can download or print this page at

<http://gbgm-umc.org/umcor/print/kits/>

Date: Fri, 2 Sep 2005 10:57:39 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Aid to Hurricane Victims

From: Vicki Merley <vickigrand@COMCAST.NET>
Date: 2 September 2005

Thanks Cathy for the great idea! Our prayer group is meeting to pray for others, too, but this is a great project; I will ask my families and =

Sunday school parents if they want to do this, and we'll get a pkg = together.

Date: Sat, 3 Sep 2005 09:36:59 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Aid to Hurricane Victims (2)

From: Hava Rogot <havarogot@JUNO.COM>
Date: 3 September 2005

I am forwarding Cathy Hargrave's proposed method of helping the hurricane victims to a few others. Good idea.

From: Jeanne Luedke <WJLuedke@AOL.COM>
Date: 3 September 2005

Cathy, I have just picked up the items you said were needed for the kits. I am trying to get 10 kits boxed and in the mail today. I know time is of the essence. My best to you and Bruce.

Date: Sat, 3 Sep 2005 12:02:57 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Aid to Hurricane Victims

From: Suzanne Lichtenstein <marklichtenstein@yahoo.com>
Date: 3 September 2005

This was forwarded to me, and may be of interest to those wishing to help. If anyone would like to organize a similar aid project, I believe HSLDA would be eager to help. HSLDA is the Homeschool Legal Defense Association, so their project aims primarily to help homeschool families. But I think this is a great idea that could be duplicated by other groups as well. There are so many people who have lost jobs and homes, and officials are saying it will be 12 to 16 weeks before residents are allowed to return to New Orleans.

If this is not a way you can help--either by organizing such an effort or by providing housing or a job--please pass this on to someone who might be able.

If you have comments or questions, please send email to info@hsllda.org or call HSLDA at 540-338-5600.

-----Original Message-----

From: Home School Legal Defense Association [<mailto:hsllda@hsllda.org>]
Sent: Friday, September 02, 2005 4:20 PM

From the HSLDA E-lert Service...

Dear friend of homeschooling,

One bright spot revealed by Hurricane Katrina is that homeschoolers are some of the most generous people around. HSLDA's office has been inundated with offers of assistance. We've also heard from many with needs.

The Home School Foundation is already helping to replace curriculum. But one of the greatest needs that we're hearing about is housing.

If your family would be interested in providing temporary housing to another homeschooling family displaced by Hurricane Katrina, HSLDA is willing to match your family with a family who needs a place to stay.

To make an offer of housing, please provide us with the basic information requested below.

Please be assured that we will keep your contact information confidential. When we learn of a family that needs help, we will contact you with their contact information (phone number or email address) and you can contact the family to determine if they are the right match for your family.

Name:

Address:

City, State, Zip:

Phone #:

Limitations: (e.g., two months max, only want boys, teenagers only, can take up to 4 people)

Provide transportation to your home: (e.g., bus tickets, frequent

flyer miles, will pick up)

Any special facilities: (e.g., handicapped access, room for pets)

Other offers of help: (e.g., can provide job, have curriculum for 3rd grader, car available)

Thank you for being a part of the extended homeschooling family.
Please join us in continuing to pray for these hurting families.

Sincerely,

J. Michael Smith
President

Date: Mon, 5 Sep 2005 07:55:51 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Book IV Graduation and Haydn's "Sonata #48"

From: Pam Fusselman <pjfussel@cox.net>
Date: 5 September 2005

Could someone tell me whether the Suzuki Level IV graduation includes the entire Haydn "Sonata #48" or the first movement only? Thank you.

Date: Mon, 5 Sep 2005 08:03:40 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Aid to Hurricane Victims

From: Cleo Ann Brimhall <callcleo@ATT.NET>
Date: 5 September 2005

[In response to Cathy Hargrave's call for aid to the Hurricane victims:]

We came home today from vacation. I have forwarded all of the directions to as many Suzuki teachers as well as my family and friends, etc. I hope you get some good responses. All of our prayers are definitely not only with the victims but also with those who are so desperately trying to help the victims.

Date: Mon, 5 Sep 2005 10:43:58 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Book IV Graduation and Haydn's "Sonata #48"

From: Carole Mayers <mspp@COMCAST.NET>
Date: 5 September 2005

In the Philadelphia area, our Level IV Graduation is the first movement of the Haydn Sonata. I don't know what other groups do.

Date: Mon, 5 Sep 2005 11:17:39 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Book IV Graduation and Haydn's "Sonata #48"

From: Cleo Brimhall <callcleo@ATT.NET>
Date: 5 September 2005

It was my understanding historically that the original list from Matsumoto went directly from the "Partita" to K331. (See Dr. Suzuki's publication - _Suzuki Piano_). Later it was decided that the span was too great and K545 was added as Level IV. Next development--teachers in the US were unsatisfied with K545 as a graduation and decided to have Haydn Nr. 48 as an option at that level (which I cheered).

I also know that sonatas (originally from K331 on and later K545 on) and "Italian Concerto" were ALL movements. It would only make sense that we should follow the same criteria for the Haydn sonata.

I also have noticed that the graduation pieces are not only challenging in technical aspects, but they are also definitely the longest pieces the students have mastered to that particular point. Therefore, endurance (physically and with focus during performance) seems to be a building refinement with the graduation program as well. I definitely have my students do all three movements of the Haydn sonata. I have new respect and understanding for the 3rd movement after watching the work done with it at the 10-Piano Concert in Sacramento!

Date: Mon, 5 Sep 2005 16:37:48 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Graduation Pieces: All Levels

From: Pam Werner <pam@ARWELLNESSGROUP.COM>
Date: 5 September 2005

Would it be possible to put the list of all Graduation pieces and levels on the Piano Basics website? It would be very helpful to those who have not done graduations yet.

Date: Tue, 6 Sep 2005 05:08:35 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Aid to Hurricane Victims

From: Cathy Hargrave <CWHargrave@AOL.COM>
Date: 6 September 2005

Wonderful! There is such a good response from everyone. Thank you so much. These poor people are desperate. We have about 150,000 of them in the Dallas area I think. Several of the hotels are letting them stay with them. People are being taken to Reunion Arena to be processed, given, food, clothing, etc. It is difficult once they get there because certain steps must be taken to record who these people are and what donations are coming in.

I am ALWAYS trying to think of something charitable my students can do. As you know, it is hard for pianists since our instrument is not mobile and we can't play in groups like the strings do. I have a few students I am sorry to say who are highly privileged and don't understand yet that others are not. They, and their parents, don't quite understand the role of music in society. They think of it as something that looks good on a school application or for college later. When I have come up with a couple of ideas for inspiring these

students to use their polished pieces for charitable endeavors, parents have immediately said, "Great. You can use that for your community service at school." Sadly, they missed the point and sabotaged my whole reason for the project before it even got underway. I am really trying to teach these particular students that all of life does not revolve around them and what they want (like a new Mercedes for a 16 yr. old). I know we all have students like this and it would be nice to share ideas about how we are getting our students to practice, play well, and offer their music to make the world a better place. Anyone care to respond with projects they have done? I have a couple but no time to elaborate now. Soon, I will invite everyone else to participate in this one project if they want.

Thanks again for the donations and remember the Red Cross as well.

Date: Tue, 6 Sep 2005 05:22:40 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Graduation Pieces: All Levels

From: Hava Rogot <havarogot@JUNO.COM>
Date: 5 September 2005

Your graduation levels are up to you. There are no required performances. I do the whole of _Book 4_ for a 4th level. In fact, my levels are whole books at every level with the "Italian Concerto" being one in itself.

Date: Tue, 6 Sep 2005 05:25:39 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Graduation Pieces: All Levels

From: Cleo Brimhall, Utah <callcleo@ATT.NET>
Date: 5 September 2005

The following text is from Shinichi Suzuki, _How To Teach Suzuki Piano_, Talent Education Piano Department, Suzuki Method, page 21. I have had this book for years. It was out of print for several years but I understand it is now back in print and sold by Summy Birchard.

11. Graduation System

The graduation system is unique to the Talent Education Institute. It is very important both from the teacher's point of view and in motivating students to study. It consists of the following levels and pieces:

Beginning Elementary Course Bach Minuet 2
Elementary Course Clementi Sonatina Op. 36-3
Pre-Intermediate Course Bach Two Minuets and Gigue (From Partita No. 1 in B Flat)
Intermediate Course Mozart Sonata in A Major K. 331
Advanced Course Bach Italian Concerto
Master Course-First Level Mozart Concerto in D Major (Coronation)
Master Course-Second Level Bach Partita No. 1 in B Flat
Master Course-Third Level Beethoven Sonata No. 33 (Appassionata)
Each piece should be performed in its entirety.

I have been told that Talent Education teachers inserted the K.545.
American teachers now tend to use either the K.545 or the Haydn #48.

I also have been told that Talent Education teachers would send audio tapes of their students playing the graduation pieces to Dr. Suzuki who would listen to each tape (!!!) and record a message on the back. All students would graduate BUT the teachers would be rated into three categories. This is all hearsay and since I was not in Japan for any great length of time I cannot vouch for the accuracy of these statements.

What the teachers in Utah have decided to do is present the students in recital for graduation. Students need to perform the graduation pieces in two recitals prior to graduation. Many Piano Regions in Utah also have a master teacher come in and give master lessons to the prospective graduates several weeks prior to graduation. Teachers are required to have training through the level of the graduation piece before they can present students for graduation. Students receive a Graduation Certificate especially designed from one of Dr. Suzuki's paintings with calligraphy ("Where love is deep, much can be accomplished"). It is signed by the President of the Utah Suzuki teachers association and by their own teacher. Different Piano Regions also have graduation rewards - graduated sized trophies - plaques with the student's name engraved - etc. Many regions have adopted the idea of having a biography table with pictures and write-ups about the graduates, and then have them form a receiving line after the graduation recital so that the audience can come forward and congratulate them individually. We seek the very most beautiful performance facilities - often a beautiful church with a very good piano - and the recital is Best Dress of course (performers and audience, please) Many of these recitals begin with a regular program and then have the graduates perform in a special ceremony at the end. There may be several performances (especially of Minuet 2) of the same piece, but the individual students make the music individual and it has become something to be really enjoyed.

I am convinced that if we were taping for Dr. Suzuki the level would sky rocket. However, I am also convinced that if we persevere and continue to study with each other and encourage each other to raise the level, it will go up. And that is what graduation is about. The pieces are significant in their skill development qualities. It is also suggested that a student be studying about a book beyond the graduation piece before performing it for graduation. This gives a built-in "review for a purpose" system. The program is very successful with the teachers and families who understand the underlying purposes and work diligently toward creating a stellar performance for the student.

As in all of our work, the piece and the individual performance of the piece is not really the point. The skills that the student masters in working toward this goal - and the sense of achievement in obtaining the goal - are the true benefits of the program.

I would love to hear how other areas work with the graduation system.

Date: Tue, 6 Sep 2005 05:46:18 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L Offline

From: Kenneth Wilburn, Web Editor, Greenville, NC
<wilburnk@mail.ecu.edu>
Date: 6 September 2005

In an hour or so Suzuki-L will go offline until Saturday. I encourage subscribers to continue to send postings routinely to LISTSERV@LISTSERV.ECU.EDU, but postings cannot be reposted to subscribers until Saturday. I regret any inconvenience this may cause.

Date: Sat, 10 Sep 2005 08:01:29 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Graduation Pieces: All Levels

From: Pam Werner <pam@ARWELLNESSGROUP.COM>
Date: 10 September 2005

Thanks Cleo for taking so much time to explain the philosophy. I'm sure your input has helped many of us who have not ever read this information. Appreciate all of you! Suzuki-L has become a very valuable email group.

Date: Sat, 10 Sep 2005 08:46:29 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Community Service Recitals

From: Hava Rogot <havarogot@JUNO.COM>
Date: 10 September 2005

All my recitals are public service events. The students play at nursing homes, hospitals, retirement housing, etc. This means to them that the audience is real, not just parents who have heard the same pieces over and over. The audience is ordinarily very happy to see and hear these children and the response is one that makes the students feel they have done something real.

Lately, a couple places have refused to have us because they can get "real" musicians to come and play for them and no longer need children. The audiences are disappointed but the administrations rule. Those places are no longer on our list.

The older students asked if that counts as community service and of course it does. The school system requires a certain number of hours of service for graduation from high school. I have never had a student refuse to play at these events.

The one time we went outside this system was when we had a 5-piano unison concert at a piano warehouse. It was successful and we made plans to bus the residents of nursing homes over there for a return, but that has not yet come about. It is still in the future. The piano dealer cleared the warehouse and tuned the pianos together and brought in chairs and put up a lot of publicity, so the audience was a community of about 200 people. I applied for a grant to rent a concert hall and bus transport but the application was not accepted. I will try that again.

We try to go somewhere every month, so the kids have a rehearsal in the studio and prepare themselves for a "real" performance. At

rehearsal I stress the gift the kids are giving the community and how we bow to thank the audience for attending and then to thank them at the end for their applause. So far all the kids have accepted this idea with good grace. There have been parents who refused to attend but that is rare, as they mostly want to hear their kids perform.

I do make a point that nothing is required, that they must play their very best, and that they must attend rehearsals because in the real audience there might be many professional musicians. That is true as it turns out. In local nursing homes in one case a member of the audience presented the home with a fine grand piano! Often the pianos are not the best and in some cases they are only moderately playable, but the kids know it is up to them to make even a bad piano sound good. There was one case when the piano keys uttered a squeak, not audible to the audience but that startled the students. They had to go on and not hear it. A pianist must play well on whatever piano is there--just as professionals do.

Date: Sat, 10 Sep 2005 09:06:36 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Aid to Hurricane Victims

From: Leah Brammer <lbrammer@mindspring.com>
Date: 10 September 2005

Dr. Kataoka has supported UNICEF over many years with donations from the 10-Piano Concerts. At each concert a presentation was made to UNICEF from the Matsumoto group. UNICEF is unique as a relief organization in that its entire focus is for the children. The following is the link to read what UNICEF is doing in the Hurricane Katrina relief work and information on how to donate money:

<http://www.kintera.org/htmlcontent.asp?cid=49775>

Thanks.

Date: Sat, 10 Sep 2005 09:28:03 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Vicki Merley <vickigrand@COMCAST.NET>
Date: 10 September 2005

A colleague here asked me what I use for CDs for the music in _Book 4_ and above, and the Piano Basics discography does not now have ALL the pieces available. What is the best thing to tell my parents on how to get the music for listening to these books?

Thanks for your help in this. My students are still in the lower books, but I have transfer students coming in from this teacher that is moving, and I'd like to use the best resources to help them get their listening going.

Date: Sat, 10 Sep 2005 21:26:26 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Community Service Recitals

From: Suzanne Lichtenstein <marklichtenstein@YAHOO.COM>
Date: 10 September 2005

What a wonderful idea. I can picture how this would have helped me when I myself was a child student. To have had a "real" audience for recitals, and to have felt that I was performing a service for the community, would have made such a difference in my playing.

Date: Sat, 10 Sep 2005 21:40:20 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Gloria D. Krueger <glokrue@SOCAL.RR.COM>
Date: 10 September 2005

Kataoka Sensei felt that it was important for each teacher to do this research for the benefit of both the students and each individual teacher.

I have researched the best performances available for each of the pieces for _Book 4_ and above.

I have given parents the list of the best performers for each of the pieces. I have also recorded to compact disc _Book 4_ through _Book 7_ for my use as a teaching tool. Hope this helps.

Date: Sat, 10 Sep 2005 21:52:06 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Cleo Brimhall <callcleo@ATT.NET>
Date: 10 September 2005

I happened across the little book, _How to Teach Suzuki Piano_, written years ago by Dr. Suzuki and published by Talent Education in Matsumoto. It was out of print for years and is currently republished by Summy Birchard.

It is full of terrific basic philosophy information for Suzuki method - especially as it applies to piano. Just like Dr. Kataoka's writings, this little book is great to refer to on an annual basis!

On page 4 Dr. Suzuki says, "The most effective and suitable way to develop sensitivity is to have children listen every day to recordings of high quality performances.....I am always searching for recordings of beautiful performances by artists of high musical sensitivity to include as instructional material for our students. I hope that in the future, great pianists all over the world will record performances for the Suzuki Method teaching materials."

We can all agree that there are great recordings out there for SOME of the material but NOT ALL of the material - especially the shorter pieces. So I refer to page 18 where Dr. Suzuki says, "In teaching a piece which is not part of the RECORDED teaching material, the teacher should find a high-quality recording of the piece for the student to study. IF THIS IS NOT AVAILABLE the teacher should record their own performance for the student." (I added caps for emphasis)

I am fortunate to have some of the original recordings that were done in Japan in my library. I make a demonstration compact disc for my students of the upper books and give it to them with a list of the artists and recordings that are included. Often I include more than one artist on a particular piece - especially in _Book 6_ and _Book 7_. This gives the student an ability to hear appropriate differences in interpretation and understand that there is freedom in expression (within the limits of good musical sense and taste). Some of these recordings are out of print and unavailable for the students; however, they are asked to purchase for themselves the entire recording from which their study piece is taken when it is available. This gives them a broader perspective of the literature as well.

This is just my current solution to the problem. I feel fortunate to have the early Japanese recordings of these shorter pieces and feel that they suffice. If I did not have them, I would consider recording them myself. I have noticed that several traditional methods now incorporate recordings, and that a lot of the shorter pieces in our method are on their lists. It would be well from someone to research the sound of, for example, Diane Hildy (sp?) (and others) on these pieces and see if they are appropriate to recommend.

Date: Sun, 11 Sep 2005 11:25:32 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Pam Werner <pam@ARWELLNESSGROUP.COM>
Date: 11 September 2005

It would be helpful for those of us who are in the midst of researching to get some recommendations from those of you who have already researched so we have a starting place. We don't need to know which ones you prefer - just let us know which artists you have found and the CD label, for example. The classical music CDs are VERY limited where I live and so it is quite a difficult task. Thanks.

Date: Mon, 12 Sep 2005 12:26:02 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Recordings for _Book 4_ and Above

From: Kenneth Wilburn, Web Editor, North Carolina <wilburnk@mail.ecu.edu>
Date: 12 September 2005

The subject of fine recordings for more advanced Suzuki Piano Books has been raised. Subscribers may not know that several hard copy issues of the _Suzuki Piano Basics Newsletter_ featured recommended recordings. The first issue in which this appeared is online. See:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB26-Nov97.htm>

Scroll down until you find the recording recommendations.

A later issue's online edition contains a catalog, which has some revisions, and can be found at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Discography.htm>

Date: Mon, 12 Sep 2005 12:27:08 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Recordings for _Book 4_ and Above

From: Cleo Brimhall <callcleo@att.net>
Date: 12 September 2005

For those with limited access to classical music CDs in their locality I suggest the resources of the Internet. Even with the fairly good availability we have in Salt Lake City, I still like to research on the Internet to see what is out there. It takes a little time but not much - Either Amazon or Tower Records - click on classical music - then search keyword the composer or even the title or a performer or whatever. One thing leads to another and I have found some real jewels. Even if a title is out of print, it will sometimes show up on the used CD list - at a greatly reduced price. I have had real luck with this method. The world is at your finger tips.

That is why I continually thank Ben for his link to Amazon. The discography is so great AND it is just the beginning of our research. It also includes the ability to play the first minute of the recordings on your computer. True the sound quality is awful BUT you can tell a lot about the basics of the performance and definitely weed out the inappropriate ones this way.

Date: Mon, 12 Sep 2005 12:32:56 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Recordings for _Book 4_ and Above

From: Melissa Thieme, Eugene, OR <thiemesong@msn.com>
Date: 12 September 2005

What I have done is I've taken the recordings that Dr. Kataoka suggested to be fine recordings of the major pieces in _Book 4_ and beyond, purchased them through amazon.com (quite an investment!) and I compiled them onto one disc. Also included on the disc are recordings of the shorter pieces, some from the Bastien CDs or from other recordings that I find acceptable. I then have my students borrow the burned CD of the compiled recordings. Because of copyright laws, it would be illegal to sell. I also tell my students that when a piece is performed/recorded it is the performing artist's interpretation of that piece. What I think is a great learning experience is for students to listen to many different artists' performance of the same piece. I have a couple different recordings of the same piece burned on the CD that I lend out, just for this purpose. I also feel that when a student is at _Book 4_ and beyond, of course depending on age, that they read the music before listening to it. This helps develop good reading skills as well as developing their own inner artistry.

Date: Mon, 12 Sep 2005 13:47:36 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: How to Teach Suzuki Piano

From: Cathy Hargrave <CWHargrave@aol.com>

Date: 12 September 2005

I hesitate to say this BUT...That book entitled _How to Teach Suzuki Piano_ was not written by Dr. Suzuki even though his name is listed as the author. It was written by the now deceased Kenko Aoki. I know this because the office person at the Talent Education Institute who worked on it told me. The person was told to never divulge this fact and that is why I was told. The intention was that someday I should tell everyone else. Since Dr. Suzuki and Mr. Aoki are now deceased, and the book is being mentioned, I am telling everyone. I HATE divisiveness but we should all know this truth. All in all, the book is ok (I lost my copy and don't really remember all it says) but there are a few odd things in there. Just take the contents of the book "with a grain of salt".

Date: Mon, 12 Sep 2005 14:09:07 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: How to Teach Suzuki Piano

From: Donna Jean Glasgow, Conway, Arkansas <glasgowbliss@yahoo.com>
Date: 12 September 2005

I thought I would just mention that in 1987 when Dr. Suzuki came to Chicago, he passed out the booklets (_How to Teach Suzuki Piano_) to the piano teachers, and I was fortunate enough to have been standing close enough to him for him to ask me to help pass them out. I got my personal copy out of Dr. Suzuki's own hand!

No one should let this knowledge cause any divisiveness; even if Dr. Suzuki didn't pen the book himself, at least he endorsed it and thought the book worthwhile to share.

Date: Tue, 13 Sep 2005 08:32:52 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: How To Teach Suzuki Piano

From: Cleo Brimhall <callcleo@ATT.NET>
Date: 13 September 2005

Thanks Cathy for the clarification on _How To Teach Suzuki Piano_ with Dr. Suzuki's name as author. I am aware of the facts as you have stated them. I was aware of these facts when I first got the book. And like you say "with a grain of salt" is how I approach it. However, in re-reading it at this time and with the years of experience behind me in Suzuki piano and especially Suzuki Piano Basics, I find it really worth while - a good summary of Dr. Suzuki's other writings - both in booklet and in essay or Talent Education Journal article form.

I looked in the book for the graduation pieces - and found myself re-reading the entire book. There are only a few odd things; however, what it does so well is highlight all of the ways in which Suzuki pianists can work amiably and respectfully together without the divisiveness.

For the setting of Suzuki-L I may say that the small chapter of piano technique states that "there are no inflexible rules concerning the technical aspects...." In other words, the book does not address piano technique at all. Which is great, because that seems to be the

point of divisiveness. Therefore, we can research together the study that Dr. Kataoka has done and has encouraged us to carry forward on "the easiest most natural way to produce the most beautiful tone and music." (Which is also a paraphrase of Dr. Suzuki's writings--"The Ageless Spirit: an interview for _The Strad_ magazine")

For your information the chapter headings in the book are:

Ability Development
The Belief that Every Child can be Educated
The Development of Musical Sensitivity
The Importance of Tonalization
Suzuki Method Piano Books
Important Teaching Points (A favorite chapter of mine- let me share the 3 points discussed):

1. Play well from the beginning
2. Sensitive and accurate feeling for rhythm and tempo - evolved through frequent listening
3. Play with a fine musical expression and a singing tone, how to make each note resonate, and how to produce a difference in tone volume between forte and piano.

The Importance of Motivation
The Use of Musical Scores

TEACHING THE BEGINNING STEPS:

1. Start from how to bow
2. Make much of the basic "Twinkle, Twinkle" (one unusual idea: start with the index finger; Hmmm, research?)
3. Teach only as long as the child can concentrate
4. Continue to study review pieces
5. Correct weak points using easy pieces
6. Have children listen to the teaching records every day
7. Restudy from the beginning (addresses the issue of transfer students who already play and read)
8. Cultivate a group of exemplary students (real food for thought)
9. The importance of mother's cooperation
10. Piano technique (mentioned above)
11. Graduation system

Even though it has been said that Dr. Suzuki did not actually write this book, I can see that it has been taken from many of his writings - and I am personally convinced that he would not allow it to be published with his name on it if he had not seen it and authorized it.

I find nothing in the book contrary to Dr. Kataoka Piano Basic study - I find much in the book of value, especially to new teachers, on topics not usually mentioned in Basics study. Actually these are the topics that Dr. Kataoka would usually talk about when asked to speak to parents. I also often heard her say when speaking to teachers that we all knew this and that (listening, review, etc.). This book clarifies these points.

Again - I tend to go on and on. This little book is not the be all and end all but I really think it is valuable. Another point is that a lot of piano teachers tend to think Dr. Suzuki's writings pertain only to violin and neglect them. With this book addressed specifically to piano teaching, and being so concise and readable, it may be of more interest to piano teachers and will help reinforce the "Suzuki" in Suzuki Piano Basics.

Date: Tue, 13 Sep 2005 08:40:12 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Hava Rogot <havarogot@JUNO.COM>
Date: 12 September 2005

First of all, please notice that the sound quality of CDs is ordinarily far below the quality of the old 33 rpms. The notes are sampled; they are not analog and much is lost! Old tapes are better. If you could compare the CDs made by Sensei with her own old tapes, you would hear the difference. She gave me permission to copy her tapes which I still do! The commercial places would not sell her CDs until the old tapes were gone. I ordered and got the CDs, and was shocked at the poor quality brought about by the technology and the piano she was forced to use when she made those in the US.

Dinu Lipatti recorded the Partita. The Minuets and Gigue by him have been considered the standard and were the ones Sensei used for her students. They should be available--keep searching. The Beethoven 49 is going to be harder since it is rarely recorded by "good" artists, being labelled a student piece. I use 3 recordings among them: the old Schnabel, Barenboim and Richter. Gieseking recorded the Mozart Minuets with trio and that can be found among his extended Mozart sets. The identity of the G minor Gavotte is in question and I have not been able to find any recording of it or even a score!! One of my Japanese students did know it and helped but we still could not find any text for it. I too am using the old Japanese recordings which we brought into the US just before Dr. Suzuki had them all withdrawn and destroyed when the German tapes were being made. I still find tapes better than CDs when played on good equipment. I go to S. Richter for the Bach from the WTC. AX has done many of the Haydns but maybe not our #48. It is worth searching for any of his for style. It pays to keep an eye on recordings available on the internet...try an amazon search or an archive search.

Date: Tue, 13 Sep 2005 08:42:34 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Aid to Hurricane Victims

From: Suzanne Lichtenstein <marklichtenstein@yahoo.com>
Date: 12 September 2005

As much as I admire Dr. Kataoka, she was mistaken about UNICEF. I believe they are a wolf in sheep's clothing. This is the same organization that took the money I and many other children collected on Halloween to "Feed the Children," and used it to fund abortion programs in third-world countries.

This is documented fact, by the way. Rather than giving to this UN-sponsored program, we should seek out helpful organizations to handle the funds we raise via piano concerts and other charity works. There are many.

I know it will be hard to believe that UNICEF is an organization with any evil intent. I will gladly field personal emails on this topic. But I urge you to find a better vehicle to deliver your aid to the

hurricane victims. I think Dr. Kataoka would be pleased that we all earnestly desire to help these children and their families. Let's make sure our efforts really do help.

Date: Tue, 13 Sep 2005 08:47:57 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Melody Diehl <MugnDeln4@AOL.COM>
Date: 12 September 2005

I have been purchasing my CDs through ArkivMusic. It is a wonderful resource. Access it via:

<http://www.arkivmusic.com/classical/main.jsp>

Date: Tue, 13 Sep 2005 10:32:34 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Aid to Hurricane Victims (2) and Web Editor's Notes (2)

[Web Editor's First Note: calling into question UN policy and its administration is beyond the scope of Suzuki-L. Some of you will agree with Jeanne Luedke and Suzanne Lichtenstein. Some of you will support the view of Karmalita Bawar below. Let's assume that they express both perspectives and let's end this topic. All views are important, but we do not want to politicize the list. As Drs. Kataoka and Suzuki once said, "Try your hardest to create the best tone."]

[Web Editor's Second Note: Below, Karmalita Bawar infers this discussion is public. Let me quote from your Suzuki-L Welcome Letter when you subscribed:

"IMPORTANT: This list (Suzuki-L, circa 145 subscribers) is confidential. You should not... forward copies of information you have obtained from it to third parties."]

From: Jeanne Luedke <WJLuedke@AOL.COM>
Date: 13 September 2005

Suzanne Lichtenstein is correct about not supporting UN-sponsored UNICEF. The UN has been so corrupted that it is unwise to send them money for anything. We need to think clearly about supporting such an organization.

From: Karmalita Bawar, Richmond, VA <kbawar@earthlink.net>
Date: 13 September 2005

Please don't mistake personal choice with evil or with universal causes. Your biases should not lead others to believe one way or another which non-profit they should support. It is unprofessional and unethical to publicly condemn any philanthropic organization because of personal beliefs. Please choose and research your own giving choices, and leave others to their resources and researching capabilities. Whether or not one agrees or disagrees with your position is not to point, but you must be more careful, as you would

expect others to be to you. For all you know, the Japanese and Dr. Kataoka may have been completely supportive of their giving choice knowing full well what UNICEF offered and where the money was being used.

Date: Tue, 13 Sep 2005 15:35:59 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Karmalita Bawar <kbawar@earthlink.net>
Date: 13 September 2005

A note on recording in general:

Firstly, I'm fortunate that my husband, Curt Blankenship, is a concert hall manager and sound engineer. Also, I had the good fortune of working very hard as an assistant hall manager, symphony stage manager and lighting designer throughout college.

Quality of recordings made before CDs is inferior because it simply deteriorates with time. Quality of performance is more of what is at issue, and the mastering/recording engineer's preferences at the time of the recording. Because studio engineering has come so far, it is often "over-produced," which is what I think Hava Rogot is referring to. The mics may be placed inside the piano, boomed to just inches from the strings. The reasoning is that you get clear tone without the noise of pedaling, musician's breathing, etc....

Acoustic/unplugged recordings are preferred if you enjoy the sound of a live recording, audience noise and all. Good technicians will capture the quality of the performer and the feel of the performance without the distractions of excess noise. There may be a fine line walked. I agree that the CD's sound is overproduced/sterile. This is the engineer's choice, as I doubt Dr. Kataoka's playing was much different at the time of both recordings. What is most important is that the hopefully "some day eminent" future recordings are well-advised in advance and combine both features, so we will all be happy.

Date: Wed, 14 Sep 2005 08:26:10 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Cathy Hargrave <CWHargrave@AOL.COM>
Date: 14 September 2005

The Beethoven 49 is going to be harder to find since it is rarely recorded by "good" artists, being labeled a student piece. Radu Lupu also has a good recording and includes Beethoven's 5th Concerto too.

Date: Wed, 14 Sep 2005 08:43:56 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki-L Posting Guidelines

From: Kenneth Wilburn, Greenville, NC, USA <wilburnk@mail.ecu.edu>
Date: 14 September 2005

Suzuki-L Posting Guidelines (Please Print)

Your web editor would like to ask Suzuki-L's subscribers to place the following information at the beginning of your postings.

From: Your Name, Your Address (City, State, Country), Your Email
Date: (Current Date in this form) 14 September 2005

Also very helpful:

Run your software's spell checker

Underline books: _Sensibility and Education_ by Kataoka Sensei

Italicize Pieces: "A Short Story" by H. Lichner

Thanks in advance. It saves your web editor quite a bit of time if these tasks are already carried out before your posting arrives.

Date: Wed, 14 Sep 2005 08:53:23 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Vicki Merley <vickigrand@COMCAST.NET>
Date: 14 September 2005

Thank you all so much for the many and varied postings about this subject. I feel so much more confident now, having these choices to pursue. It took me a long time to realize the difference in recordings. I had to listen to some really bad things, and then compare them to ones that people said were good, and then I finally realized how much better the good ones were!

It takes time, and experience to discern the difference. There are so many concerts, and competitions where someone looks so good, and we don't really 'hear' how they sound. We have to train our ears, to really listen!

Blessings to all!

Date: Wed, 14 Sep 2005 09:15:59 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Recordings for _Book 4_ and Above

From: Leah Brammer <lbrammer@mindspring.com>
Date: 14 September 2005

"Sonata Op. 49 #2" is a good example of how to research the availability of recordings. Melody Diehl gave the homepage for ArkivMusic in her e-mail. On that site, there are 44 artists available on the "Sonata Op. 49 #2" by Beethoven, including Friedrich Gulda and Radu Lupu. To access this page from ArkivMusic's homepage, I went in this order:

Composers, Beethoven, Solo piano, "Sonata, Op. 49#2."

Here is a direct link to the "Sonata Op. 49#2" page:

http://www.arkivmusic.com/classical/Drilldown?name_id1=858&name_role1=1&genre=130&bcorder=19&comp_id=6370

[Web Editor's Note: if this link splits, you will have to copy and paste it together in your web browser's address box]

Date: Thu, 15 Sep 2005 09:55:07 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Resistance to Repetitive Listening

From: Suzanne Lichtenstein, Waymart, PA, USA <marklichtenstein@yahoo.com>
Date: 14 September 2005

Does anyone have any ideas for how to deal with an almost 6-year-old child who is extremely resistant to listening to the Book 1 CD on a daily basis, even just once a day?

Date: Fri, 16 Sep 2005 06:43:47 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Resistance to Repetitive Listening

From: Randy Jones <rjones72@carolina.rr.com>
Date: 16 September 2005

Have the parent put the Book 1 CD on very softly while the child sleeps. Also have the child use the CD to listen at practice time consciously to the specific piece or pieces they are working on to keep the good performance in their ear as they practice (the model performance approach). Have them play rhythm sticks or some homemade or purchased rhythm instrument for fun along with the music. Do some exercise to the music, like jumping jacks or arm/hand motions or some kind of rhythmic movement. Make a specific listening assignment outside the Suzuki repertoire that seems easy to accomplish. Remind the parent that they are in charge. Have them listen to the later books and other good recordings of piano music and good classical music in general. Encourage them to go to live concerts. When I was a child, I had a lot of fun pretending to conduct recordings of Rossini overtures and Brandenburg concertos and many other things - especially since I heard these pieces on cartoons. Listening should be a great pleasure and not a dreaded piano assignment.

Date: Fri, 16 Sep 2005 08:31:34 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Resistance to Repetitive Listening

From: Vicki Merley <vickigrand@comcast.net>
Date: 16 September 2005

Re: Battles in the Listening Game

Playing the CDs is the parents' responsibility. Creating an environment conducive to learning is the role of the parent.

How hard is it to push a button and start the CD playing at a very soft level? You have it playing in the background. You don't have a battle with a child and say, "Now you sit here and do nothing else but listen!!!!!!" If there is force involved, of course there will be resistance. It's a natural human response, and no matter what age we are right now, we are all human.

There's nothing to fight about. Just push the button, play the music

and enjoy the atmosphere of harmony from the music. The repeat button makes it easy to just keep hearing it with no effort of remembering to turn it on.

I think that strong-willed children are sent to parents to help them learn how to become wise parents. You will have to change your approach for them to listen and be receptive to you being a teacher to them.

Change yourself, and there's at least one less rascal in the world! I know it's not easy, but don't give up trying.

Date: Fri, 16 Sep 2005 08:33:22 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Resistance to Repetitive Listening

From: Floyd Perry-Thistle, Nevada City, CA, USA <floyd@perry-thistle.net>
Date: 15 September 2005

[Play the CDs] All night, every night, very softly while he sleeps.

Date: Fri, 16 Sep 2005 08:36:55 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Resistance to Repetitive Listening

From: Carol Wunderle, Pavas, Costa Rica <carol@pianopathway.com>
Date: 15 September, 2005

Early in my Suzuki Training with Dr. Kataoka Sensei, it was instilled in me to NEVER give the student the responsibility of putting on the tape or CD. It is the job of the parent teacher to play it quietly in the background within the listening distance of the child. I tell my resistant students that the Suzuki CD is like all other natural sounds in the environment out of our control to turn off.

Also, I have several very successful students who only listen to the CD while sleeping at night.

Date: Fri, 16 Sep 2005 08:41:43 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Resistance to Repetitive Listening

From: Ingrid Hersman, Salt Lake City, Utah, USA <hersman@sisna.com>
Date: 15 September 2005

Is the volume soft enough? When it is almost undetectable to us adults is often enough for young ears.

I give the students specific listening assignment. "This week I need for you to play detective...." (When appropriate, according to personality and what I am trying to teach the child, I even instruct "Mom is not allowed to help!") A segment or study point is played 2-3 different ways, live in the studio! They then have to listen carefully during the week. Upon return they will then tell, show or identify which live sound was like the recording. or which of the

pieces has this part ? (play a scale, or a third, or a chord etc.)

How many or which pieces have the same beginning and end?

Have them listen to the recording and choose a piece of which they paint a picture and perhaps describe the picture without telling the title. The colors could indicate the volume, or attack (staccato/legato) etc. The trick is: The teacher then gets to guess which song it is. The teacher can then play samples either live or the recording in the studio asking: Is it this one or that one?

"Name that tune" seems to be very successful. The first weeks the teacher/parent plays just a few notes of the beginning of a song. Weeks later the challenge can be a few notes in the middle or the end. When you have Suzuki friends together, that kind of listening can turn into a game, 'Who can name the tune' with the least amount of notes?

Some other things come to mind, but I would want to know more about the child in order to find the answer. Hopefully, the above ideas are of some help.

Date: Fri, 16 Sep 2005 08:50:04 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Resistance to Repetitive Listening

From: Hava Rogot <havarogot@juno.com>
Date: 16 September 2005

First of all, it is the parent's responsibility to play the record/CD, never the child's. So it is irrelevant that the child resists. It will be on in the background, if the parent does that. Listening at night during sleep is another idea that came up a few years ago when the perpetual tape recorders became available. It turned out that older students, high school kids who no longer had time to listen during the day, took to the all night listening during sleep so well that their absorption of the music was better than it had been when they actively listened during the day. That also took the burden from the parent having to flip a tape all the time. We seem to have trouble now finding those play forever tape recorders. The tape can play after the child is asleep and cannot resist.

Another thought is the system my daughter thought up when she got annoyed at the lack of listening among her cello students: a reward would be given during a 2-month period for 750 hours of tape listening. I think she did NOT include the all night listening but only the recorded hours during the day. Everyone who did 750 hours was rewarded with an ice cream certificate. When I tried that, there were two who did the challenge, including one who was allergic to milk so that particular reward was no good, and I had to come up with something else. Curiously, it was the violinists who took to the idea of rewards eagerly. The piano students thought it was dumb. But the idea was presented to all of the students as a goal.

At worst you can refuse to teach her lesson when she does not have a listening chart filled out. It must be presented to her as a serious part of practice. It is NOT optional.

Date: Fri, 16 Sep 2005 08:53:30 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Resistance to Repetitive Listening

From: Suzanne Dixon <suzuki@ioa.com>
Date: 16 September 2005

It sounds like the disc may have been playing way too loud at home. I have found the following to be very helpful, for me as well as the parent.

I always make it a point to teach each of my students at least one "home lesson" each year. It is a good opportunity to hear the volume the disc is actually being played at home. I suggest that the disc is played 24 hours a day, but so quietly that it would not even interfere with the sound of the television. Eventually the television will be turned off, but the disc is still playing in the background!

One of the first things I do during a new parent class is to have the parents experiment with adjusting the volume of the disc player in my studio. We begin with the volume completely turned down. Each parent is asked to turn the volume up until it has reached the optimum level. Without exception, the parents turn the volume up too high. The parents are then asked to turn the volume down a little at a time until they get to the level I suggest. After all the parents have done this exercise, I open the door to the hallway. I ask each parent to walk a few feet, stop, and listen to see if they can still hear the CD. This goes on until they can no longer hear the disc playing. Most parents are amazed when they find out how far away they can be and still hear the CD playing. I then assure them that children could walk even further and still hear the disc. Their ears are so much more sensitive than ours.

There is usually one parent that needs to be assured that even though children run in and out of the room where the disc is playing, it's okay, IF the disc plays 24 hours a day.

Many of my students have told me that it is irritating to them to hear the disc played in the car. I know that often this is the only time students get to hear the disc. Nevertheless, I still feel that the volume needs to be low enough to not interfere with conversation or homework. I know sometimes parents feel that the louder the disc is played the better, especially if there is only a limited amount of listening time.

I suggest that parents purchase a disc player that will play at least 3 discs and can be programmed for repeat and shuffle, either whole discs or separate tracks. It has often been necessary for me to help a parent learn how to program a disc player. I have found it to be well worth the time and effort if it improves the home listening environment for the child.

Date: Fri, 16 Sep 2005 11:20:42 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Resistance to Repetitive Listening

From: Melissa Thieme, Eugene, OR, USA <thiemesong@msn.com>
Date: 15 September 2004

Let it be the parents that love the cd and want to listen to it every day as well as other fine music. It has nothing to do with the child.

It is what the parents desire. Parents can sing, hum, whistle... along to the CD, thus showing their child how fond they are of the music. I do tell parents that all pieces are performed 4 times in succession, which is good. Although, because the "Twinkle Variations" are SO long, that after a week or so of listening, skipping the last 3 variations in its entirety is okay. But the other pieces in _Book One_ should be played through as recorded.

I think if the parents really make an effort in showing their children how much THEY enjoy listening, the child will enjoy it too. Also, the parents should turn it on softly as background music, not making a big deal over the "listening" aspect of it. Just enjoy.

Date: Fri, 16 Sep 2005 11:23:49 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Resistance to Repetitive Listening

From: Cleo Brimhall <callcleo@att.net>
Date: 16 September 2005

Is this a musical family? Is music playing often in the household? The Suzuki music does NOT have to be LOUD and LISTENED to as a "sit down and listen" assignment. It just needs to be the wallpaper music in the home. How can a 6 year-old even notice what is there? And if they do notice and DO NOT want to hear it, how did they express a desire to learn to play? These are just questions that come to my mind. Sorry - no answers - just more questions.

Date: Fri, 16 Sep 2005 12:49:45 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: First Initiative: Parents or Students?

From: Carol Schoen <bschoen@cox.net>
Date: 16 September 2005

"And if they do notice and DO NOT want to hear it, how did they express a desire to learn to play?"

Ah, interesting question. Do most young students express an interest to play, or do the parents take the initiative and just start them on lessons?

Date: Fri, 16 Sep 2005 13:25:48 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Piano Book 4 Workshop, 11 - 13 November 2005

From: Jo Anne Westerheide <jmcwpianov@yahoo.com>
Date: 16 September 2005

Here are corrected dates for Suzuki Piano Book 4 teacher training with Joan Krzywicki - Friday, November 11 - Sunday, November 13, 2005. The address for the workshop is Cheryl Stewart's piano studio, 469 Cortequay Court, Manchester, MO 63021. We will cover half of the book and finish in Spring, 2006. Spring dates will be announced when available. If anyone would like more information or an e-flyer, you may contact me at jmcwpianov@yahoo.com

Date: Mon, 19 Sep 2005 11:22:38 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Pedagogy and Autistic Children

From: Eloise Sanders, Greensboro, NC, USA <Tsanders5@triad.rr.com>
Date: 17 September 2005

Does anyone have experience in teaching Suzuki Piano Basics to autistic children?

Date: Mon, 19 Sep 2005 13:55:18 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Preparation for Suzuki Piano Performances

From: Maria Moy, Sydney, NSW, Australia <m.moy@bigpond.net.au>
Date: 19 September 2005

How do other teachers prepare their students for public performances, so they are thoroughly prepared, and play their best when it counts, and how do you advise them to deal with pre-performance nerves?

I am interested to hear of other teacher's approaches so that I can prepare my students even better.

Thanks to everybody in advance.

Date: Tue, 20 Sep 2005 06:30:45 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Pedagogy and Autistic Children

From: Karen Hagberg, PhD, Rochester NY, USA <hagberg-drake@juno.com>
Date: 19 September 2005

I have experience teaching mildly autistic children. The biggest problem has been rigidity in their bodies. I have found it a challenge to try to get them to let go and relax. They also resist being physically adjusted, getting even more rigid if touched. My tactic is simply to ask for relaxation constantly in the lessons and to ask the parents to remind them at home. Occasionally, I actually get it!

Date: Tue, 20 Sep 2005 08:10:03 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Pedagogy and Autistic Children

From: Pat Guobis, M.M., MT-BC <patguobis@YAHOO.COM>
Date: 20 September 2005

While I don't have direct experience teaching SPB to children with autism, I knew someone years ago who did and was successful in many ways in working with the student. As one who has worked with several students with disorders such as Down's Syndrome and ADD/ADHD, I have experienced that Suzuki Pedagogy works wonderfully. These students

prove that learning in small steps, listening and doing many repetitions really does work, albeit at a typically slower rate, but that shouldn't be the issue. Consistency in tone production is one area that tends to need more reminders, at least in my experience. Even "normal" students need that.

Before working with students in the autism spectrum, you may want to do research on the wide range of what to expect with this disorder. You can have low functioning kids and then again you can have very high functioning kids. Some have little or no behavior problems and some have many to the point of being destructive. You may want to observe the child in other environments, interview the parents on their goals and objectives in taking Suzuki lessons and even consult with a music therapist (if you don't know any, you can go to musictherapy.org and follow how to locate MT-BC's). Typically, children with autism do relate to music quite well and typically enjoy singing.

Hope this may help - you didn't say if you are teaching such a student or may have been contacted. Good luck!!

Date: Tue, 20 Sep 2005 08:39:01 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Preparation for Suzuki Piano Performances

From: Hava Rogot <havarogot@juno.com>
Date: 20 September 2005

If students are used to playing in front of other students at lessons, there is little need for additional preparation. I once had required rehearsals. Since we had recitals once a month and no one had to play unless he/she wanted to, it worked out that most wanted to play, and I had to restrict recitals. I chose only those well prepared, but I never let students know how I chose.

If a piece is polished for performance, there should be no nerves. Just talking about nerves, however, is bad. A certain amount of anxiety should be there to bring the performance to a high level. One should be excited. The student's attitude that one is giving a gift to the audience and that the audience will applaud to thank the student is important. The student then bows to thank the audience for attending and listening. If the performance is understood as a two-way gift, most children take it in stride.

Teachers should not foist their own anxiety about performances off on their students.

Date: Tue, 20 Sep 2005 09:33:31 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Pedagogy and Autistic Children

From: Debbie Betz, Newport News, VA, USA <dbetz6@juno.com>
Date: 20 September 2005

I have a few thoughts and experiences that I would like to share concerning teaching autistic children.

I taught an autistic boy for five years, during which time he

completed the seven Suzuki piano books. When he first came to me he was out of control and couldn't sit still for anything. At first, of course, I had him come to be with other children, but I quickly learned that we had to work on other things before he could be with others to learn from them. Until I trusted him to not disrupt others' lessons, I had him come alone. Listening to me and obeying me was a tough lesson for him. But his mother worked on it at home and that made all the difference.

Autistic children aren't necessarily "supposed" to respond to touch, but I touched him anyway. Lots of hugs. I couldn't clap because it hurt his ears. I learned that he had perfect pitch -- no doubt because of the sensitive ears. I must tell you that his mother was also doing all sorts of other therapies with sound and spinning in a chair. I don't know the details of that anymore since it was a while ago. Since eye contact is considered impossible for autistic children, his mother really got upset when I told her that it would be the first skill we would work on. I just about lost the mother on that one. But she hung in there and eventually he got it enough to move on to the next skill of bowing. We inched through all these very basic items.

Next, he learned to sit at the piano with a straight back and eventually we moved on to "get ready" with his thumb on "Twinkle C" while I counted to ten. I can't remember how long all this took. I wish I had kept a record of all this.

What I learned from him is to take my time and not rush anything. I believed that he could do it and he did, even when his mother thought he couldn't because of what the "experts" say. I consciously decided to NOT research about autistic children and their limitations so I wouldn't be limited by what experts said.

I must say, however, that his mother was a workhorse. She spent hours with him, and played all kinds of music for him. He loved to practice and had to tell him to stop -- usually after two hours. He would have gone on all day!! We couldn't have done it without her diligent attitude and love for her child. Eventually, he was able to be there with other children and he really took off. He learned the music so fast!!

Probably the hardest thing was getting him to play with sensitivity. He had the tendency to play the piano and to talk like a robot. I had to teach him every nuance. For as long as I taught him he never played anything with any musical expression unless I "programmed" him. Because he moved out of the area and is with another teacher, I don't know if he ever acquired this skill.

I was happy to see him progress as much as he did. He also learned to read music very well. I was able to take him through the _Methode Rose_ book and two of the Czerny books. He was very good in math, so music reading made a lot of sense to him. His parents were amazed and very thankful for the skills he acquired both musically and personally. It was a wonderful experience that I will always cherish.

Date: Tue, 20 Sep 2005 11:08:05 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Preparation for Suzuki Piano Performances

From: Karmalita Bawar <kbawar@EARTHLINK.NET>

Date: 20 September 2005

[How best to prepare for Suzuki piano performances] is a good question. I hope my response helps. We perform at retirement facilities and formal recitals throughout each year. For the centers, I post a sign-up sheet and those available list their favorite piece (as long as no one else picked it first). Because it is a favorite, they have already polished it (listening, memory, correct notes and fingering, stop/prepare, technique/touch, phrasing, dynamics, body alignment, meter, rests, balance, tempo, style/genre, color changes, etc... have all been mastered). Before the performance, I remind them how to bow (Dr. Hagberg has a great book on this subject), as they are already appropriately dressed for the performance. Because they are playing for a truly appreciative audience, they do their best (which may or may not be perfect, that doesn't matter).

When the students prepare for their very first recital, I lecture the parents on their own behavior. The nerves you've mentioned almost always were introduced by the parents. I tell them no sleep overs the night before. Everyone should be excited and happy about the festive occasion. They plan to come at least thirty minutes early. The parents sign up to volunteer: set-up or clean-up. They bring savory food, not only sweets. They rent a champagne fountain for the fruit punch. They blow up balloons and place them in the lobby. The parents work hard to make this a very special occasion.

The students practice the routine, from beginning to end, starting one month before the recital (less practice is needed as they get older). If the parents are stressed out or nervous, the children are as well. This is why I over-prepare. Then everyone knows what to expect. The new students should see me and my recitals before they start lessons, if at all possible. The recitals are the talk of the town, which is wonderful. Everyone enjoys, the receptions are top-notch, and the kids feel so good that all of this is done for them.

As the kids get older (middle/upper school age), they may get a little nervous. I usually whisper jokes or reminders to them before it's their turn. In the lesson, we talk about if they are well-prepared, excited, nervous, anxious. I tell them they should get focussed and enjoy the sound they are producing from the Steinway Concert Grand. I tell them it's all about that sound, and it doesn't matter if there is one person or one hundred out there, but that they get a great opportunity to hear this piece in this great concert hall. I remind them to adjust the sound as needed, and to control and project it. That's a great way to channel their adrenaline. I invite the older students to practice once through on the grand, about fifty minutes before the recital, this really helps the upper book students.

Again, I hope this helps, and good luck with your recitals.

Date: Wed, 21 Sep 2005 05:25:39 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Pedagogy and Autistic Children

From: Hava Rogot, Bethesda, Maryland, USA <havarogot@JUNO.COM>
Date: 21 September 2005

Autistic children do respond to sound very, very well. The older boy I had who had been diagnosed with autism but was also diagnosed as being visual rather than auditory had learned all of _Book 1_ by reading the score. He played it badly. So I asked him to play "Twinkle" with good tone and demonstrated. He responded immediately and from then on played Twinkles every lesson with good tone. However, he refused to go on from there but each lesson did play "Twinkles." Since they were temporary and moved away I do not know how this was followed up. I suspect his old teacher continued with the visual lessons ignoring his ability to hear and control tone. His mother was happy and pleased to hear how he could actually hear differences in tone and make that happen. I wish I had been able to follow up with this boy. His lessons were interrupted by shouting leaps into the air but that was not a problem. There was another boy who was blind who also responded to tone 100% and did very well. A second blind boy was not able to follow my model but language was a problem for him as he was not an English speaker.

Philosophically I believe we must teach whoever wants to come in. Having the parent play the tapes is a major event and parents of "disabled" children are often used to doing things with and for their children. That might be problem, as the children often are used to having things done for them rather than being asked to do things

themselves. I ran into that with one blind boy until he began to attend school where he was expected to do things for himself and mother had to back away. His older sister was a model for that.

Just making contact with an autistic child is the first step. But since we are able to make contact with 2-year-olds, that should not be a problem. We start at the beginning having them listen and play "Twinkles." The happiness of a child who plays a "Twinkle" correctly is amazing. Be sure to have the fingering correct; however, do not make "allowances" for errors. One small step at a time--Finger 1 and then finger 4. Every child will have his/her thumb move from D to C, if taught that way from the start. I had to accept a moving 5 because the former teacher had taught that way making a visual chart for the boy since she was convinced he was a visual learner. Please make your own assessment and try to stick with the correct notes and fingerings.

Date: Sat, 8 Oct 2005 10:12:47 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: SPB Workshop: Albuquerque, NM, 21 - 23 Oct. 2005

From: Vicki Merley <vickigrand@comcast.net>
Date: 8 October 2005

Dear friends and colleagues,

I wish to invite your participation in a New Mexico workshop with Cathy Williams Hargrave out of Dallas, Texas. The workshop will be the weekend of October 21, 22 and 23 (Friday - Sunday) here at my home piano studio in Albuquerque.

Please contact me if you would like registration information.

Date: Mon, 10 Oct 2005 04:22:38 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Practice: How Long?

From: Melissa Thieme <thiemesong@msn.com>
Date: 9 October 2005

I have a precocious 10-year-old student, who is just finishing up _Book 4_ and also has played and polished about half of _Book 5_ pieces. I also have her playing a twentieth-century piece, currently it is "Petite Negre," by Debussy (now a review piece.) I have her review 4 (sometimes more, if they are small or go together) pieces, one from each period in music, as well as learning her new piece. I know I am not being pure Suzuki by having her jump around in the repertoire, but if she is to be evaluated in our state syllabus exams, it is necessary for her to be able to play 4 pieces in each period of music. She likes taking the exams, she plays well and practices and knows her musicianship skills (scales, chord progressions, sight-reading, etc...) very well. And by the way, I do not have my students start twentieth-century pieces or take the syllabus exam until after they start _Book 3_, I then introduce twentieth-century repertoire.

My question is this: This particular student practices one hour and a half every day. Is this too much for a ten year old? She is in level 7 in syllabus, and there are 10 levels. If she could dedicate two hours every day of practice, her pieces would be at top performance level, which I would like to see. She is almost there with performance level, but a half an hour more a day would really do it. And the pieces she will be studying will be more advanced and take more time to learn, especially if she continues with syllabus. Her parents think two hours of practice is too much to ask for a 10 year old. She does not have any other activities but piano and of course school work.

How much practice time are other teacher's students putting in, when they reach _Book 5_? Any advice to fitting in 4 larger works, plus musicianship skills, and learning a new piece in an hour and a half?

Thank you for any advice and comments.

Date: Mon, 10 Oct 2005 04:36:45 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Practice: How Long? (Corrected)

[Web Editor's Note: if you had margin problems with the posting below--I sent an identical version of it a couple of minutes ago, please delete that one and save this one, which should not have the margin issues that you may have experienced in the earlier copy. My apologies to Melissa Thieme and subscribers. Sorry to clutter your mailboxes.]

From: Melissa Thieme <thiemesong@msn.com>
Date: 9 October 2005

I have a precocious 10-year-old student, who is just finishing up _Book 4_ and also has played and polished about half of _Book 5_ pieces. I also have her playing a twentieth-century piece, currently it is "Petite Negre," by Debussy (now a review piece.) I have her review 4 (sometimes more, if they are small or go together) pieces, one from each period in music, as well as learning her new piece. I know I am not being pure Suzuki by having her jump around in the repertoire, but if she is to be evaluated in our state syllabus exams, it is necessary for her to be able to play 4 pieces in each period of music. She likes taking the exams, she plays well and practices and knows her musicianship skills (scales, chord progressions, sight-reading, etc...) very well. And by the way, I do not have my students start twentieth-century pieces or take the syllabus exam until after they start _Book 3_, I then introduce twentieth-century repertoire.

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How much practice time are other teacher's students putting in, when they reach _Book 5_? Any advice to fitting in 4 larger works, plus musicianship skills, and learning a new piece in an hour and a half?

Thank you for any advice and comments.

Date: Mon, 10 Oct 2005 11:00:30 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Piano Practice: How Long?

From: Lisa Kenney <brinababy87@yahoo.com>

Date: 10 October 2005

I'm a student who finished Suzuki books a few years ago. When I was in _Book Five_ I practiced about two hours a day. The more I progressed the more I practiced.

But I think it depends on a few factors, like maturity, how well she can focus, and how much she -wants- to practice; if practicing two hours instead of an hour and a half leaves her bored and wanting to finish then it would be a waste of time, wouldn't it?

Even though I practiced so much, I wasn't progressing as fast as I wanted--instead of thinking "OK, I need to get this and this better today" I was thinking "two more hours to go." It made me do less effective things to improve what I was working on. Nowadays I practice much less than I used to because I am in college, but I do much better quality practice so I still progress decently.

If you think she should practice more, what I would suggest is asking her to do shorter "sessions" at a time--like thirty minutes then a short break for some homework then thirty more minutes. Focusing on goals is more important than focusing on the amount of time spent on those goals, I think.

It seems to me like your student is a focused worker for progressing so well, so I don't think an hour and a half at _Book 5_ is too much, even if she is 10 years old. However, I would be cautious in asking her to practice more because she might just spread her efforts thinner over that extra time.

This is one thing that surprised me in Japan--the students there were very good but didn't practice overly much, they just practiced very well.

Hope this helps!

Date: Mon, 10 Oct 2005 13:08:50 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Piano Practice: How Long?

From: Carol Schoen <bschoen@cox.net>
Date: 10 October 2005

My children study violin, not piano. However, by age 10 they are in _Book 5_ and it takes 2 hours to complete all that they need to do. They have their current working piece and the previous couple pieces that still need polishing. They have a review list they work on for group concerts (this is not something pianists would generally do). They have their scale regimen, note-reading, exercises to do. It just can't get done in an hour and a half. By age 12, in _Book 7_, they must practice more than 2 hours to get through everything. It is not too much for a 10 year old who is motivated and fairly mature. It is harder for a 10 year old who is still child-like, wanting to play much of the time.

Date: Mon, 10 Oct 2005 13:13:42 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Piano Practice: How Long?

From: Hava B. Rogot, Bethesda, MD, USA <havarogot@juno.com>
Date: 10 October 2005

Explain to the student and let her choose her time. If she chooses to polish and do the exams, she will do the extra time. But make it her choice, not yours or the parent's.

Date: Mon, 10 Oct 2005 13:23:57 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Piano Practice: How Long?

From: Pam Werner, Arkansas, USA <pam@arwellnessgroup.com>
Date: 10 October 2005

Lisa, what great words of wisdom! It's good to know you are still practicing in college! Thanks for sharing. (I have observed Lisa at many 10 piano concerts - so it's fun to know what's happening for her).

Many of the same things Lisa mentioned I, as a teacher, learned how to do my own practicing from studying with Kataoka Sensei and going to the 10-piano-concert rehearsals in Japan and in Sacramento. I relearn some parts of how to improve my own practice every time I go to these rehearsals. This is what needs to happen for the student every time they come for a lesson with us.

I have, over the years, changed how I practice with my students at the lesson and it is making a HUGE difference with how they practice at home. What we are doing, starts with the bow. With each lesson, we help increase their focus and concentration so that when they go home, they have enough concentration and focus to practice the assignment we have given them. It took me a long time to understand what Kataoka Sensei meant about "one point" lessons. When we practice that one point at the lesson, the student understands EXACTLY how to practice that at home. This builds their focus and concentration. They come back next week and get a new assignment if they did that practice. If not, you practice it again at the lesson (this was where I made the biggest mistake in the beginning - giving students new assignments even when they couldn't do the assignment I gave them the week before - creating distraction and the inability to build focus and concentration). This is how we build the "savings account" - one assignment mastered, then on to the next. This is how a more advanced student can learn longer pieces. They can zero in on the practice places and quickly master them. Any students that aren't progressing quickly, notice more closely their inability to master your assignments and you will be amazed at the results!

Date: Wed, 19 Oct 2005 08:21:26 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Teacher Query

From: Diane Densmore <ddensmore@telebyte.com>
Date: 19 October 2005

Does anyone know of a Suzuki piano teacher in the vicinity of Snohomish, Washington? Someone I know is looking for a teacher for her 6-year-old son. He has not had lessons before.

(Web Editor's Note: Please reply privately to Ms. Densmore)

Date: Sun, 23 Oct 2005 10:46:39 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Piano Practice: How Long?

From: Melissa Thieme <thiemesong@msn.com>
Date: 23 October 2005

Thank you teachers and students for the advice on my ten-year-old student and her length of practice. I think considering her maturity level she is doing fine with one hour and a half practice. It is up to me, as her teacher, to manage what needs to be addressed with that time frame in mind. Thanks again for your replies!

Date: Sun, 23 Oct 2005 14:43:12 -0400
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Thoughts on Recent SPB Workshops, New Mexico

From: Vicki Merley <VickiGrand@comcast.net>
Date: 23 October 2005

Dear Friends,

I only have a few beginning students, and maybe they are not 'ready' for a Master teacher to come in and work with them, and maybe my studio is 'too small' to support a workshop. At least, we can let ourselves have those limiting thoughts.

I had the great opportunity to host Dr. Karen Hagberg last February, as she was on her way from the Dallas Teacher Study, to workshops in Tucson, and Phoenix, Arizona. She had never been to NM. She taught my students, and a few of the other Suzuki teachers' students in town. We only had a few hours, part of one day, and part of the next, but it was such great learning! We were all so inspired, and re-energized from that. We're still talking about her visit here.

Now, I have Cathy Hargrave here for her first visit to NM, too, and we had teacher lessons, and student lessons, and a little recital too, at my home. All my families are amazed and grateful to have this wonderful help with our task: helping all the children learn and progress! Now, they have the books, Reading Music by Ear, and the Basic Rhythm Studies, and we'll get going on working on things in them, too. And they feel so happy to talk about their lessons with Miss Cathy!!!

Cathy was so patient, and clear and would demonstrate exactly the position and sound that she was asking them to do... and it's the mark of our wonderful teachers that they don't just say...'do this'...they ask questions, and help the student figure it out, and make them really listen, and really observe, using all their attention. It takes patience, and belief that the children CAN get it, just give them the time to come up with it themselves. They will really remember it that way!

I am inspired by Cathy to think of a relaxed hand, as a 'dead hand....just hanging there...it is close to Halloween, you know!!!'
I never had thought of that image before, but the kids really got the idea to be loose and relaxed before and during their playing.

THANKS, CATHY..... and Thanks Karen for coming here.... I want to have you both come here again.

I just wanted to say, if you have not invited a teacher to come and visit your studio, do it! Do we have a list of teachers who will come and teach others? Do we know how to do a workshop? Not really, but just start, and you will figure it out.

Regards to all on this beautiful day, and we are praying here for the Florida studios that are in the path of the next hurricane....

Date: Mon, 31 Oct 2005 06:06:38 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Repertoire

From: Melissa Thieme <thiemesong@msn.com>
Date: 30 October 2005

As a Suzuki Piano Basics Teacher for the last eight years, I am finding myself coming to a crossroad where I am not sure which path to take; perhaps there are more paths than just one?

The last time I wrote I had mentioned that I have a student who takes state evaluations. This seems to be working for her. I have a couple of other students as well who take these evaluations. Yet I must adhere to THEIR requirements. But I am now feeling the need to not veer from the Suzuki repertoire, and stay on course through _Book 3_ through _Book 7_.

Is each student different? I have quite a few students that I know would do best staying strictly to the method and continue with _Book 3_, one Sonatina after the other, and for them I know this is most natural and works best. Others, mostly teenagers, are wanting twentieth-century pieces and really like them. I guess I'm going through an identity crisis on how I want to teach, or is each student different? Is it important to have a balanced repertoire studying pieces from each period in music?

To those with many years teaching Piano Basics, what do you do? Do you have your students learn pieces as written in succession in _Books 3_ through _Book 7_? Do you supplement at all? What makes the best musician? Do your students review like violin students do? If they do review like violin students, do they review HS sometimes too?

Thank you so much for your answers to my questions. I have many students too who have siblings taking violin lessons from our Suzuki Strings Program, and it is so strictly Suzuki. In some ways I want to be just as strict, but is piano different? I hate to see some of my students pass up "Burgmuller's Ballade," which I have taught after they learn "Arabesque" (they go so well together), just to stay on path with the Suzuki repertoire. What makes the best musician?

Thanks again in advance for your replies!

Date: Tue, 1 Nov 2005 08:12:13 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Repertoire

From: Hava Rogot, Bethesda, MD <havarogot@juno.com>
Date: 31 October 2005

I advise sticking strictly to the Suzuki repertoire. I have taught it for more than 30 years. The teenagers who want to deviate can do so on their own. They need not be taught modern pieces or composers. If they are at _Book 3_ level, their reading skill should be up to where they can explore on their own.

One of my favorites is an adult now. She reluctantly worked on the "Italian Concerto," but we did it. Then as she left me and was gone for longer periods, she tackled the whole suite that leads up to the "Harmonious Blacksmith." She did it very well. She has become a self-taught musician and can learn anything she wants to learn. Her favorite has become Handel as a close second to Bach, and she works over Bach with increasing knowledge of that extensive material. She did not express a desire for more modern composers, a desire I understood and encouraged.

As for state evaluations, we ignored those, as well as competitions. Dr. Suzuki's feeling about competition was clearly stated more than once. Music is not a sport. It is not a game to be played competitively.

I have 2 other students who went on in other instruments and explored modern pieces and jazz. Because of their grasp of the piano repertoire they could read and understand whatever was presented to them in the alternate instrument, and when they have come home and played a piano again, their ability has consequently increased along with their enjoyment of their Suzuki material.

At about the _Book 3_ level and the teen years, a second instrument often is added. There might be a temporary problem with a teacher who is not in tune with Suzuki ideas but it settles. One of my own children never could make her trumpet teacher understand that she could play in any key so the transposition exercises had to be done without having heard the melody. Each of my own children took up second instruments and had to play whatever was being taught at their schools from Sousa to some of the modern Germanic symphonic material that they did object to.

Yes, all students differ. They count on you to be a steady light and not to waffle about in what you expect and have them do.

You might suggest that your teenagers take up a second instrument and they must find a teacher who is a specialist in that instrument, not just a local school instrumental teacher who can guess at playing all instruments. They need that respect and ability to develop well in another track. That has been successful in many cases with my aging students. They usually become well respected performers in the new field and take to it with great enjoyment. It is a social plus to balance the isolation

of being a pianist.

I have one small girl now who has found a problem. She (in Book 2) plays so well her school choral teacher wants her to accompany the school chorus. Her reading is not yet up to that level but she valiantly tried by writing out all note names and memorized them. She might well pull it off as the school year goes by. This is a common failing of non-Suzuki teachers who fail to understand how a student can play so well but read at a lower level, and many of ours do just that. The Suzuki student who reads for meaning rather than typing fluency is a problem for the outside world. One of my advanced students ran into that at college level and never could convince the professor that what she did was normal. He never grasped the fact that she read slowly to understand what the composer was doing. She never did read the way a good typist reads and the way the traditional student who plays at advanced levels often does, but she is the better musician for that. Her sessions with him were lost on talk and he had little to teach her anyway--just access to a good grand piano.

I give the adults who stay on the piano repertory by about _Book 4_ a chance to read other things if they like, but that does not remove them from the direct line set down by Kataoka Sensei. It is along this line that musicianship develops and creates a fully competent musician.

Date: Tue, 1 Nov 2005 08:24:38 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Repertoire

From: Cathy Williams-Hargrave <CWHargrave@AOL.COM>
Date: 1 November 2005

I keep my students in all the Suzuki repertoire as it is laid out BUT, I expose my students to a variety of periods and styles through their reading repertoire (And I don't do the same thing with each student. Some may not do anything outside the Suzuki rep. It depends on the situation). I don't do this until they have completed _Methode Rose_ though. After _Methode Rose_, we continue with the Czerny books but I view Czerny as a reading/technique development program. We also start a Sight-Reading program beginning with Bastien's _Line a Day_ for at least 3 of those levels. And of course we are doing scales too. After 3 levels of the Bastien, we do more sight-reading with Boris Berlin's _Four Star Sight Reading Series_ and Katherine Massoud's sight-reading materials (_Let's Sight Play_ is the title, I think).

At Christmas, we do Christmas/Hanukkah/Holiday music. Sometimes at Halloween, we do Halloween music but this year has been too busy. I often start Christmas music in September or October so they have lots of pieces for family events during holidays, performing at nursing homes and/or assisted living places. Lately, have found hospitals w/grand pianos in lobby so will set that up. I also get the handbook from the National Federation of Music Clubs and let them pick a piece from the required list according to their level. In the past, I had them participate in this event, but I've gotten too busy to follow

NFMC's schedule so I do it myself within my studio and have another teacher come in and judge. They play one piece from NFMC list and one piece from Suzuki rep. I make a certificate and follow NFMC's rules for trophy and plaque awards but just within my own studio so I can keep things simple. The music is generally less than stellar but the students like it because it is so different from the Suzuki repertoire and they get to do things like use a little pedal or do a "glissando" somewhere which I would not use in the Suzuki rep. And it's good for their reading.

If a teenager is only in _Book 3-7_, I think we MUST expose them to other periods of music. It would really be a shame to graduate from high school and only have studied music up to the time of Mozart. Burgmuller, Gillock, some of the easier Chopin pieces, Satie, more Beethoven, Schumann, contemporary music like Schonberg--these would be appropriate for them. Some of the jazz-type pieces out there now are good, too. For teenagers, try some nice, romantic sounding music by Martha Mier, if a student can't handle even the easier Chopin pieces.

BUT none of this should ever interfere with the steady, week-to-week of studying the Suzuki repertoire. Don't let a lesson go by without mainly working on Suzuki rep. each and every week. It is possible to do scales, reading, sight-reading, and outside pieces without hindering students' pace in the Suzuki books. My advice is never to allow yourself to neglect the Suzuki repertoire. Basically, that means if students are going to participate in events like you mention, be sure they start to prepare those pieces VERY early so you can devote about 5 minutes of each lesson to things outside a normal Suzuki course of study and then have the lesson focus on the scale, reading material, and Suzuki rep.

The last time I wrote I had mentioned that I have a student who takes state evaluations. This seems to be working for her. I have a couple of other students as well who take these evaluations. Yet I must adhere to THEIR requirements. But I am now feeling the need to not veer from the Suzuki repertoire, and stay on course through _Book 3_ through _Book 7_.

To those with many years teaching Piano Basics, what do you do? Do you have your students learn pieces as written in succession in _Books 3_ through _Book 7_? Yes.

Do you supplement at all? Yes. Do your students review like violin students do? No.

The strings have their weekly group lesson and review/refine pieces and techniques together. With the multiple parts in each hand that pianists have, it takes much more time in my opinion just to keep ALL the details of a piece memorized and that requires hands separate practice for technique, tone control, phrasing, etc. It is more time consuming than a single-lined instrument. In _Books 1_ and _Book 3_ it is doable to keep all the pieces in tip-top shape, I think. In _Book 2_ and the others, the review group can't be as big.

Do they review HS sometimes too? Yes.

I have many students too who have siblings taking violin lessons from our Suzuki Strings Program, and it is so strictly Suzuki. In some ways I want to be just as strict, but is piano different? Yes.

Date: Tue, 1 Nov 2005 08:36:26 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Repertoire

From: Cleo Ann Brimhall <callcleo@msn.com>
Date: 31 October 2005

I feel that the Suzuki repertoire is a great foundation for piano study. And that the order of pieces is very carefully thought out (and presented in a unique way, difficult pieces followed by easier - allowing time for difficult skills and pieces to "jell" while the student proceeds but doesn't get to another major step for awhile)

I also agree (with many violin teachers) that there is nothing wrong with supplementing the literature - especially with Romantic and Contemporary pieces. The Classic/Baroque foundation is the ultimate in preparing students at the piano BUT is not the entire end result of their training.

Again - it is my personal opinion that the foundation of pianistic skills are introduced quite well in the first four books and that _Book 5_ is a good place to begin some supplemental work as a general rule.

WHEN the supplementing of literature begins is entirely up to the teacher's feeling about the individual student. Of course, a very young student who is "eating up" the Suzuki literature will have no need to go outside until they are older. But a teenager in _Book 3_ probably needs other pieces to round out their musical education. HOWEVER, this also is a generality and ONLY the needs of the specific student can tell you what to do.

The Piano Teacher Trainers of the SAA have these same concerns and are trying to come up with some sort of a list of suggested supplemental pieces (similar to what Barbara Barber has done with violin) for the upper books - NOT TO BE PUBLISHED AS A MUSIC BOOK, but just to be listed as suggestions for teachers who have had less experience with the literature and are wondering what to do. It will be interesting to see what happens to this idea.

In the meantime, don't worry about your own instincts with literature. Teach the Suzuki literature, in published order, and when they are ready, let your students experience a broader perspective as well. (Also, I teach ALL of the Suzuki literature - only skipping pieces if I have a VERY GOOD, WELL THOUGHT OUT and IMPERATIVE reason to do so.)

As far as review - I have heard that Dr. Kataoka required her students to have a minimum of four pieces ready for performance at all times. And it goes without saying that performance ready requires hands separate study. (Any piece that is played repeatedly hands together only will begin to deteriorate!)

I really shouldn't get caught in the excitement of replying - I am MUCH TOO VERBOSE!

Date: Tue, 1 Nov 2005 08:43:39 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Repertoire

From: Bruce Boiney, Louisville, KY, USA <bboiney@insightbb.com>
Date: 31 October 2005

Suzuki Piano Basics is not inextricably bound to the literature published in the Suzuki Piano School books. The Method is more the way we think, teach, and play. Just as it is possible for a teacher to use the Suzuki books and not use the Method properly, it is possible to teach with Piano Basics using any body of literature.

That being said, there is great benefit in using the Suzuki literature as it is published. There are sound pedagogical reasons for the order in which it is presented. There is also much wisdom in allowing teachers to teach the same pieces over and over. These things are part of what makes the method work. To feel, however, that one is not allowed to veer at all from the literature is overly restrictive. The decision of when and how much to supplement is up to the teacher.

One current example of supplementation is the April 2006 10-Piano Concert in Matsumoto, Japan. The program was just announced and it contains at least two "non-Suzuki" pieces to be played by students still within the seven books. The great majority of pieces for students at that level, though, are from the Suzuki repertoire.

Recently, I have been thinking in the following way: Students should begin to study at a young age. We need to teach them well so that they play with a freedom that does not limit their growth. At the appropriate stage, we need to teach them to read well. If we do these things and if the students study with some degree of seriousness, there is little need to supplement the Suzuki literature. They will finish the seven books before their natural desire for other kinds of literature is awakened and they will still have plenty of time to experience a variety of styles before they finish their formal study years.

For students who reach their teenage years and are still somewhere in the seven books, most (but not all) students are interested in supplementing. The reality is that some students will graduate from high school without completing _Book Seven_. Those students should certainly have the experience of playing styles of music not found in the Suzuki literature.

Regarding the issue of whether to enter students in examinations or contests which require non-Suzuki literature, it depends on the student and whether the teacher is even interested in these activities. If they slow the student's progress through the Suzuki literature, I think they are generally inadvisable.

Last year I had several teenage students use the recently formed Royal American Conservatory Examinations (RACE, an unfortunate acronym). I personally see little benefit for younger students doing any such programs. By contrast, teenage students are typically ready for different repertoire, their sight reading is better developed, theory is more appropriate for them, and they do not need to bring footrests to the exam! The RACE system seems to provide a supportive (but flexible) structure for those who have finished the Suzuki repertoire and a motivating variety for some of the teenage students who have not yet reached that point. Many pieces from the Suzuki repertoire may be used for the RACE exams. Most of my students who took the exam last year have since picked up the pace in their Suzuki repertoire study. Ironically, those students have chosen not to do the exam this year so that they concentrate more on their Suzuki repertoire.

One student who took the RACE exam last year was a thirteen-year-old girl in _Suzuki Volume 6_. Now fourteen and in _Volume 7_, she will perform the first movement of the Mozart "Sonata K.331" in recital next week. I have been concerned about her doing the necessary preparation for this long and difficult movement. About six weeks before the recital, though, I did a curious thing. I gave her a new piece, the Debussy prelude "Girl with the Flaxen Hair." My idea was that an impressionistic piece would act as a foil to the Mozart. It seems to have worked. Whereas in the past I have seen her sometimes wilt under heavy recital preparation, this time she has continued to work hard and is playing the Mozart with joy. Last week, she said the Debussy has, in fact, made the Mozart more interesting to work on. I believe that she has worked on the Mozart more, not less.

I certainly do not plan to start giving all of my students a new, non-Suzuki piece several weeks before a major performance! My point is that it is fine to use supplemental pieces when we have good reason. Like many things, the choice is one that we teachers make, using the best judgment we can muster at a given point in time. That is both our freedom and our responsibility.

Date: Tue, 1 Nov 2005 13:41:14 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Repertoire

From: Pam Werner, Maumelle, Arkansas <pam@ARWELLNESSGROUP.COM>

Date: 1 November 2005

THANK YOU! THANK YOU!

I appreciate SO much all the wonderful suggestions on this email group. I feel so much more connectedness to Piano Basics teachers. Thanks to all of you who have taken the time to give us your expertise!

This year I decided to have my students participate in the Music Federation to build a relationship with a traditional piano teacher in my community. As I have been working diligently on my own understanding of Suzuki Piano Basics, previously I felt using outside material would distract me from my goal. This year I felt I was ready to test the waters and it has been a delightful experience. Let me explain why.

I have, over the past few years, experimented with many different tools for building reading. I feel this has been one of the biggest problems for American Suzuki students and I've come to the conclusion that it does not need to be. I have finally found things that are working to change that problem with my students, thanks to a combination of networking with many teachers on this list (in particular Cathy Hargrave, Cleo Brimhall, and Bruce Boiney). I have used Cathy's reading materials from the time she published them with wonderful success (I use them as religiously as I do the Suzuki repertoire). I am in the process of developing a similar book (using the _Method Rose_ concept and adding solfege for the use of the parents to build sight reading - an idea Cleo stimulated). For the first time in my teaching, my younger students are much better readers (and are playing MUCH better) than any of my previous students. As a result of their improved reading ability, my students have LOVED the Federation pieces. Two of my elementary age students (in _Book 2_) came back the following week (after receiving their music) with their Federation piece learned and almost memorized. They had a different kind of enthusiasm in their playing. As was mentioned by others in their emails, they had also made more progress in their Suzuki pieces (with that same kind of enthusiasm).

In my situation, it is especially difficult to keep the teenagers motivated in just the Suzuki pieces because they are the "only Suzuki model". They don't have anyone else to look to for motivation. I have found it SO beneficial to take any older students who are willing, to participate in the 10 piano concerts so they can be involved in the right kind of "environment." It makes such a big difference. Here in my community, the teenagers are surrounded by mostly other periods of music when they hear their peers play piano. It helps them fit in more with their peers when they can also play music they understand - they get more strokes and encouragement to continue their piano study. If we had a bigger community of advanced Suzuki students, this would likely not be as big of an issue.

Hope this might be helpful to those of you who are also somewhat "isolated" from big Suzuki communities.

Date: Tue, 1 Nov 2005 18:08:42 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Hurricane Health Kits: Thanks

From: Cathy Hargrave <CWHargrave@AOL.COM>

Date: 1 November 2005

Here's an update about the Health Kits my husband, another Bruce, took down to the Hurricane victims. There is Bruce A, Bruce Anderson; Bruce B, Bruce Boiney; and Bruce H, Bruce Hargrave. (That's how Kataoka Sensei always kept them straight.)

Thank you to everyone who sent assembled health kits and donations. Collectively, we were able to send over 1,000 kits! Kits were received from you teachers, your students, and my church. It was so exciting for Bruce H. to see the packages coming in from all over the country.

Our church staff was thoroughly impressed with your service to humanity. I am also in charge of a group of about 150 church members on a different sort of project which has not been very effective. A church office volunteer commented that she wished these 150 people would respond as well as "my teacher friends around the country." I was very proud of our group!!!! Your responses were the result of one short e-mail from me. Thank you so much.

And finally, Bruce H. received a \$5,000 grant for the Disaster Relief Fund which falls under part of his mission work due to the effective results of previous projects. So thank you again for your responses. It proves Dr. Suzuki's philosophy that ability breeds ability.

Gratefully,
Cathy Hargrave

Date: Tue, 1 Nov 2005 18:37:30 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@mail.ecu.edu>

Subject: Pianists for Peace

From: Cathy Hargrave <CWHargrave@AOL.COM>

Date: 1 November 2005

When I studied in Matsumoto in 1983, Dr. Suzuki was always going around saying "Suzuki is service." As we all know, our goal is to develop character and promote peace in the world through the Suzuki Method.

I have a few students and parents who are extremely self-serving. If it doesn't directly benefit them, they won't participate in anything because they are "too busy." Look among your own students and parents and you will find that you have some too. It is a sign of our society. Therefore, I have thought for a long time about what I can make them do to think about someone else. Finally, I have come up with a project and want to mention it. Others may want to do the same thing in their studios or it may spark more ideas. Please share your ideas with us all. I call my idea:

Pianists for Peace

One in five soldiers (soldiers includes males and females) stationed around the world receive zero communication from any

family or friends. Coupled with whatever mission they are on, this leads to deep depression. They can sign up on a list to request correspondence from anyone and they especially want correspondence from children.

Every 6 weeks, I am preparing my students to record their review pieces on a CD that we can duplicate and send to soldiers. We include a group photo with the CD. The students wear a bracelet which represents their participation in this project. It's that simple.

The cost is only the cost of the bracelets (along the line of the Lance Armstrong ones that all the kids wear, collect, and trade), photo duplication, and the blank CDs.

The reward is: 1. Students learn to give with no thought of receiving anything in return. 2. Gives the purpose of review pieces a whole new meaning. 3. Makes the teacher more conscious and attentive to review pieces. 4. Helps parents be more attentive to review pieces. 5. Makes students more cooperative about playing review pieces every day.

There are many other reasons but I REALLY must get ready to go to Rochester tomorrow and I have lots to do before then. Like Cleo, I get excited about what we teachers do and become VERBOSE...which translates to wasting time typing on the internet!!!!

Date: Wed, 2 Nov 2005 05:16:29 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Job Listing: Denver, Colorado, USA

From: Maria Hart, Denver, Colorado <mariahart@myway.com>
Date: 2 November 2005

Suzuki piano teacher (s) needed for ages 3 - adult to teach 20-30 hours per week. Private and some group classes. Also preschool piano teacher needed to teach groups of 8 children in preschool settings, general music, and beginning piano. Curriculum provided. \$25-40 per hour. Will require a certain amount of training and gradual increase in teaching hours. Denver-metro area, Colorado. Contact Maria Hart @ 720-219-1191 or mariahart@myway.com.

Date: Wed, 2 Nov 2005 16:09:43 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Pianists for Peace

From: Alice Gollan <lovemusic02135@YAHOO.COM>
Date: 2 November 2005

What an interesting idea! I am just in the process of opening a Suzuki studio so I don't have any piano students. But I do play a classical music repertoire and would be interested in how you connect with the soldiers. Is there an organization you work through?

Thanks and again, what a creative way to provide support.

Date: Wed, 2 Nov 2005 16:13:27 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Pianists for Peace

From: Vicki Merley <vickigrand@comcast.net>
Date: 2 November 2005

Cathy mentioned this idea to me last weekend, and I was so inspired by this thought.

I will be trying to incorporate something like this into my studio, using the facilities that we have available to us here. My brother is a Lt. Colonel in the Army, and spent time in Iraq, and I think he said that they have all the tech goodies to play anything we could make up: videos, DVD, cassette, or CD, so anything we can put together, they could utilize for troops there. Thanks for sharing these great ideas, Cathy!

I also want to mention that the Rochester group is hosting the Teacher Study and friendship concert over these next few days. I hope we get reports from all the lucky ones who are able to attend. What a great thing to have pianists, and teachers from all over willing to come together for sharing and growth and learning together. Have a great time over there, I wish I could join you.

Blessings to all.

Date: Wed, 2 Nov 2005 16:18:44 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Pianists for Peace

From: Suzanne Dixon <suzuki@IOA.COM>
Date: 2 November 2005

Thank you so much Cathy for coming up with such a wonderful project for our students.

Date: Wed, 2 Nov 2005 16:26:13 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Teacher Query: Pleasanton, CA

From: Jo Anne Westerheide <jmcwpianov@YAHOO.COM>
Date: 2 November 2005

One of my families is moving to Pleasanton, CA (east of Oakland). Is there a Piano Basics teacher in that area? Thanks!!

(Note: please reply privately to Ms. Westerheide)

Date: Wed, 2 Nov 2005 17:44:46 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Pianists for Peace

From: Hava Rogot <havarogot@juno.com>

Date: 2 November 2005

Please let us know how to find the list of those who need correspondence. My students would like to send tapes (am not sure about our ability to make CDs) since they are tuned to public service performances.

Date: Thu, 3 Nov 2005 09:32:03 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Pianists for Peace

From: Vicki Merley <vickigrand@comcast.net>
Date: 3 November 2005

Hava, I am asking my Army brother about your question of 'contact' people, and Cathy H. will also have that information when she returns from the Rochester Teacher Study weekend, so please know that information will come back to you soon.

(Web Editor's Note: contact info will appear here soon)

Date: Fri, 4 Nov 2005 05:13:39 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@mail.ecu.edu>
Subject: Suzuki Piano Basics Repertoire

From: Melissa Thieme <thiemesong@msn.com>
Date: 3 November 2005

Thank you!

I am now assured that I am heading in the right direction. This is a wonderful forum; for teaching can be an isolated field at times, it is nice to have this wonderful sounding board. Thank you so much teachers for all of your replies!! For some students staying true to the repertoire and not deviating is the answer, for others it isn't. I very much want my students to be well rounded musicians. I feel it takes ten years of diligent work to become accomplished at a skill. With proper education and individual nurturing this skill will be well developed.

I felt so in-tuned with Cathy Hargrave's approach. It is just about the same as how I teach. My students also have played Martha Meier's pieces and I too use the same sight-reading books. Just to let others know and you may already be familiar with Robert Starer's "Sketches in Color" two book set -- beautiful piano pieces that _Book 3_ (and beyond) students love. There is also Marjorie Burgess's "Music a la Mode" and Robert Vandall's "Modes and Moods;" both books are quite accessible for _Book 3_ students and have delightful pieces that help students learn about modes and a different sound and mood that they can enjoy playing. I, like Cathy, wait before introducing twentieth-century music until they have finished _Methode Rose_ and are finished with "Sonatina Op. 36 #1." But it is true that the Suzuki repertoire is the foundation, like classic literature versus popular fiction, it should be always be in the fore-front!

Thank you again for all of your support!!

Date: Fri, 4 Nov 2005 08:06:17 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Suzuki Piano Basics Repertoire

From: Robin Blankenship <RBlan545@aol.com>
Date: 4 November 2005

Hi, I have followed this subject with interest! I bought an edition of "Sketches in Color" a few years ago that included a cassette recording. I have taught these pieces as well. I think it is important to find good quality recordings of the supplemental pieces that we teach.

I agree with Bruce Boiney that the Suzuki Method is a philosophy and that Piano Basics Skills can be taught on any piece. Applying the "basics" of listening, tone, meter, rhythm, balance, body balance provides a framework to "teach" any piece. I feel that these tools help me as a teacher "figure out" how to teach a piece. LH accompaniment patterns [should be] practiced in rhythms with deep and light sounds according to the meter, RH ringing tone, [practiced] with deep and light sounds, phrases, balance between the hands and always starting with body balance and relaxation, can be applied to any piece.

I also feel that High School students of any level need to be exposed to the "language" of romantic and contemporary music. We are teaching music as a language starting with sound. The sounds that children/teens are exposed to will enrich their ability to "speak" (perform) music on the piano with ease.

I do use the Suzuki Repertoire as the framework and do not depart from it with most students. I do not supplement very much until the later books. An exception is Christmas music. We do several public performances each year and the students LOVE doing this. It is a wonderful opportunity to teach different styles, use of the pedal and ensemble playing. This year I am using the _Christmas Trio_ book by Rocherolle and having the older students do piano trios with cello and violin.

Thanks for an interesting topic and many good postings.

Date: Wed, 9 Nov 2005 12:48:11 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@MAIL.ECU.EDU>
Subject: Pianists for Peace

From: Cathy Hargrave <CWHargrave@aol.com>
Date: 9 November 2005

Websites for ideas and links:

www.OperationMilitaryPride.org

www.defendingfreedom.net

Department of Defense

www.Americasupportsyou.mil

Those are some sites and they all have links to all sorts of things.

For wrist bands, I will have additional info for you after I do some looking around here in Dallas tomorrow. I already have some sources and the cost for each wristband is about \$2.00. I am going to see if I can find them wholesale in the Wholesalers' District since I can buy virtually anything wholesale (a result of my husband's antique/collectible shop). Also will have some info for you about getting things directly into the hands of soldiers rather than having to mail or directly into the hands of people shipping large amounts of these kinds of things to military.

I just wanted to mention that all this activity has nothing to do w/ whether we, or anyone else participating, is for or against the Iraq war and this idea does not only apply to soldiers in Iraq. It is for any military personnel, especially the ones who are without communication from family and/or friends. It is a supportive activity to people protecting us and the country and our concern for them and appreciation. It is NOT political.

Date: Tue, 10 Jan 2006 09:04:25 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki-L New Year's Greetings, 2006

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>
Date: 10 January 2006

Happy New Year!

As your web editor for our Suzuki Piano Basics Foundation (SPBF) home page and our SPBF listserv, Suzuki-L, let me update you on Suzuki-L as 2006 begins. Suzuki-L was offline for a couple of weeks due to a minor technical issue. Well deserved tech staff holidays delayed resolution. We are now back up and running. Should you ever need to email me personally (do not send Suzuki-L postings to me), note my new, abbreviated email address above.

To remind you, all postings (emails in the context of questions and responses to Suzuki-L subscribers) should be sent not to me, but to:

LISTSERV@LISTSERV.ECU.EDU

The server, located on the campus of East Carolina University, will forward your postings to me in listserv format for review and distribution to all of you.

Some of you may not know that all subscribers may retrieve all postings from Suzuki-L's archives, dating back to February 2003. This is only way to search previous postings. The archives are not online in our website. They reside "hidden" inside Suzuki-L's server for the use of subscribers only. To view the archived postings you must have them sent to you via email. Here is how--send an email to:

LISTSERV@LISTSERV.ECU.EDU

Leave the email's subject line blank.

In the body of the email to LISTSERV@LISTSERV.ECU.EDU put only the following command:

Get Suzuki-L Notebook Suzuki-L

After you send that email to LISTSERV@LISTSERV.ECU.EDU the archives will be

sent to you as an email, which you can then save to your pc/mac and explore. Know in advance that there will be some trash/gibberish in the archive file. If you are interested in a particular issue, to see whether it has been discussed on Suzuki-L, once you have opened the downloaded Suzuki-L archive sent to you as an email, and if you are using Outlook as your email program, you can click on "Edit/Find/Text in this Message," then type in and search for a key word. Other programs used to view Suzuki-L's archive file should also have routine "Find" functions.

Be sure to visit our SPBF web site (also located on ECU's campus):

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

I look forward to another year of assisting you all in bringing Suzuki beauty into the world.

Date: Tue, 10 Jan 2006 09:19:54 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Southwest Suzuki Piano Institute: Dallas Texas, 17-21 July 2006

From: Cathy Hargrave <CWHargrave@AOL.COM>
Date: 10 January 2006

4th Annual Southwest Suzuki Piano Institute

July 17 - 21, 2006

at
Southern Methodist University
Dallas, TX.

Please make note of these dates. The website,
<http://www.suzukipianobasics.com/> will be updated soon. We hope to see you this summer.

Masterclass teachers will be Bruce Boiney (Louisville, KY), Anne Bowman (Plano, TX), and Cathy Hargrave (Rowlett, TX).

Teacher Training will be for Volume 3. (Cathy Hargrave, Trainer)

Elective classes will be Drama (Lisa Mickelsen of Dallas, TX), Orff (Teresa Conkel of Arlington, TX), Art (of Texarkana, TX), and Chamber Music (Various coaches from faculty)

Special events/classes will be FUNDAY Monday Talent Show (w/ a VERY famous surprise celebrity guest) and daily Parent Class.

The cost will remain the same as previous years. \$350.00 for students; \$400.00 for teachers; \$85.00 per day for observers.

We hope to see you this summer.

WATCH FOR MORE DETAILS IN THE COMING MONTHS

Date: Wed, 11 Jan 2006 06:06:37 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Suzuki Piano

From: Lisa Marie Bergen <bergen6@mts.net>
Date: 11 January 2006

I am trying to teach my children in Suzuki Piano. This is all very new to me as I was taught the traditional note reading method.

I have done a bit of reading; however, I feel unqualified. There are no studio teachers in my area, so I am doing the best I can. Do you have any advice for me? We are at the beginning stages right now. I would love a video or more books to read. How can I help myself become more qualified?

Date: Wed, 11 Jan 2006 07:33:42 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Suzuki Piano

From: Vicki Merley, New Mexico <VickiGrand@comcast.net>
Date: 11 January 2006

To the parent trying to teach children Suzuki piano: It's good that you recognize that you don't know what you are doing! A lot of traditional teachers and parents think that the beginning is not important, and just anyone can do it, since it seems simple, and the beginning doesn't matter, does it?.

But, we have seen over and over that the beginning is the very most important time, and that is when you need the best teaching and understanding!

How can one teach something that they don't know themselves? It's a deceptive thing, since anyone can buy the Suzuki recordings, and the Suzuki books, so can't anyone just walk in and teach the music to their children? No! You are sure to NOT have success that way, however good your intentions are.

Please just play the recordings for your children, while you seek out a competent teacher. You don't say where you live, so we cannot refer you to anyone. Give your location, please. I'm in New Mexico.

Date: Wed, 11 Jan 2006 15:23:04 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Suzuki Piano

From: Jeanne Luedke <WJLuedke@aol.com>
Date: 11 January 2006

May I suggest that this parent go to my web site for information?
Please access www.parentnewsletter.com. There are pages and pages of information available free as well as materials to purchase.

Date: Wed, 11 Jan 2006 15:27:49 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Suzuki Piano

From: Pam Werner, Arkansas <pam@ARWELLNESSGROUP.COM>
Date: 11 January 2006

The best advice I can give you is go to the Piano Basics trainings as soon and as often as you can. Reading is a good start, but is ONLY a start. The

teacher has to truly understand with the body in order to demonstrate the philosophy.

The best way to learn how to teach Suzuki piano is by observing the best models - Piano Basics teachers who have studied with Dr. Kataoka, in my opinion, are masters. To truly understand, you need to learn the Piano Basics yourself.

Depending on where you live, you can join a group of teachers who research together how to produce the best tone and other piano basics. This is the ideal. If not, make the effort to go trainings. It will be worth it for you and your children.

Date: Wed, 11 Jan 2006 15:32:13 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Suzuki Piano

From: Carol Schoen <bschoen@COX.NET>
Date: 11 January 2006

If you want to teach your own child by the Suzuki method, please search out a Suzuki summer institute and take the Book 1 Teacher Training course. This is the only way you will know how to teach it, and focus on great technique right from the start.

Date: Wed, 11 Jan 2006 21:23:09 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Suzuki Piano

From: Lisa Marie Bergen, Manitoba, Canada <bergen6@MTS.NET>
Date: 11 January 2006

I am in Manitoba, Canada. If you can refer me to anyone in my area who could help me, it would be appreciated.

Date: Wed, 11 Jan 2006 21:26:39 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Teacher Query: Idaho

From: Ingrid Hersman, Salt Lake City, Ut <hersman@sisna.com>
Date: 11 Jan 2006

Happy New Year!

A former parent of mine is looking for a teacher. They have moved to Weippe, Idaho, a small timber community of 400! The closest town is Orofino, approx. 20 miles one way.

Does anyone know of a Suzuki teacher in that area? Any suggestions? If the group wants to take up a donation for me to charter a helicopter and teach the whole town there twice a month I am willing :-).

Wishing you much joy in your teaching endeavors this year and thanking you for any help.

Date: Wed, 11 Jan 2006 21:37:30 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Piano Basics Discography Online

From: Ben Smith <chevnic@ROCKETMAIL.COM>
Date: 11 January 2006

Hi Everyone!

Discographyonline.com is online at for 2006! We were temporarily offline at the end of 2005 due to a domain registration issue. Please access <http://www.discographyonline.com/>.

Date: Wed, 11 Jan 2006 21:49:48 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: SPB Institutes/Workshops

From: Suzanne Machbitz, Hawaii <Suzannemachbitz@AOL.COM>
Date: 11 January 2006

Aloha. Do you have a list of the Suzuki summer institutes? Mahalo!

Web Editor's Note: For the updated annual list of Suzuki Piano Basics workshops/institutes. Access:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>

Date: Wed, 11 Jan 2006 21:56:21 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Suzuki Piano

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>
Date: 11 January 2006

Go to a Piano Basics teacher session and do not expect quick results. You will flounder for years before you have an idea of what to do, but it is good to make a start.

Suzuki piano is not something you can learn from a book. There is no formal training. Suzuki himself taught by having people observe him for a long time. It is not a course you can take like academics. Degrees are no solution or qualification. Notice that the SAA journal recruits teachers by requiring degrees, etc.--not a good idea.

There are many different "Suzuki" piano teachers all doing their own thing. The Piano Basics people generally home in on more of what Shinichi Suzuki was doing. Good luck.

Date: Thu, 12 Jan 2006 08:51:16 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: SAA Summer Institutes

From: Carol Schoen <bschoen@COX.NET>
Date: 12 January 2006

Here is the Suzuki Association of America's web listing of upcoming Institutes. I went to a summer institute years ago for piano teacher training when I wanted to teach my own children Suzuki piano. I had wonderful teacher trainers, some of whom are on this list. This was before the time when Piano Basics became a separate group. I forever value the training I received and all the "how to's" in the summer institute teacher training programs. Continuing education and teacher workshops are tremendous, but the intensive instruction at the institutes set the stage for future success.

<http://www.suzukiassociation.org/teachers/training/institutes/>

Date: Thu, 12 Jan 2006 10:35:00 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: SPB Institutes/Workshops

From: Vicki Merley, New Mexico <vickigrand@comcast.net>
Date: 12 January 2006

The Piano Basics teacher workshops provide the most intensive instruction that I have seen. I am wondering at confusion here. Ms. Schoen is speaking as if only the SAA is providing intensive teacher instruction. I know that the instruction I've received in the Piano Basics workshops, and in teacher workshops that I've held in my own studio, have been superb. I think that Suzuki piano is being taught to teachers in various venues, and SAA does not have the only valuable training. I don't want to see turf battles or defensiveness here, I'd just like to clarify things.

I know that Cathy Hargrave is a SAA teacher trainer, and is also a terrific Piano Basics teacher, also. I don't know why SAA is not promoting Piano Basics, but how do teachers find out about Piano Basics unless we tell them? Most people will go to the SAA sites to find teacher training, so in Piano Basics, I think we need to keep getting the 'word' out in a clear manner, that YES, all teachers can have terrific teacher training through Piano Basics. I am a member of SAA, so I can have a listing in the national directory, but I find my membership in Piano Basics the most valuable of all. All my student and teacher institute needs are provided by the Piano Basics network of skilled teacher trainers, and the opportunities to study and observe the Japanese teachers.

There are choices out there. I look forward to seeing the listing of institutes provided through Suzuki Piano Basics for this summer.

Piano Basics is great. Thank you all for the support for this teacher out in the wilderlands of New Mexico!

Date: Thu, 12 Jan 2006 12:07:52 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: West Coast Suzuki Music Camp: Irvine, CA, 23-27 June 2006

From: Mei Ihara <iharam@EARTHLINK.NET>
Date: 12 January 2006

West Coast Suzuki Music Institute: June 23 - 27, 2006
Please visit our website in couple weeks: <http://suzukimusic-oc.org>
Mei Ihara

June 23-27, 2006
West Coast Suzuki Music Camp
Concordia University
Irvine, California

Directors:
Mei Ihara
Rae Kate Shen

Faculty:
Piano: Bruce Boiney (KY), Rita Burns (CA), Karen Hagberg (NY), Cathy Hargrave (TX), Linda Nakagawa (CA). Other: Drama: Dale Jones (CA); Choir/Dance: Beverly Chaffee (CA); Music & Movement: Melinda Dacuycuy (CA); Art: Lori Scott (CA); Hand bells: Debra Calkins (CA); Others TBA.

Student Program Offerings:
Daily lessons, mid-day recitals, repertoire classes. Electives: art, drama, choir, dance, hand bells, music & movement. Parent lectures will be offered as well as a get acquainted game night for families.

Teacher Program Offerings:
Other Units: (15 hours), June 23-27
Piano 2: Cathy Hargrave

Fees, Housing & Meals:
To be announced; please inquire.

Recreation:
Located nearby are Disneyland, Disney's California Adventure, Knott's Berry Farm, Long Beach Aquarium, Southern California beaches, world class shopping and dining.

Other:
Please consult brochure and/or website for further details, to be updated in Spring 2006.

Contact:
SMAC-OC
321 N. Deepspring Rd.
Orange, CA 92869
Phone: (714) 997-8692
Email: iharam@earthlink.net
Website: <http://suzukimusic-oc.org>

Date: Thu, 12 Jan 2006 12:16:53 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: SPB Institutes/Workshops

From: Carol Schoen <bschoen@COX.NET>
Date: 12 January 2006

In reply to Vicki Merley's posting partly excerpted here: "The Piano Basics teacher workshops provide the most intensive instruction that I have seen. I am wondering at confusion here. Ms. Schoen is speaking as if only the SAA is providing intensive teacher instruction."

Oh, no, I didn't mean to imply that. As I said, I received terrific instruction at institutes years before there was a Piano Basics group, and the teacher-trainers that taught those classes are now Piano Basics teachers. I believe most of them still do institutes in addition to Piano

Basics workshops. I also realize that in the listings for the institutes, there will not be any mention of whether the instructor is a Piano Basics teacher or not and you'd want to research that before deciding upon an institute class.

When I posted the SAA site, I was reacting to Hava saying there is no formal training. I believe there is lots of formal training available, both in Piano Basics workshops and in SAA approved teacher training classes. I would encourage anyone going to an SAA course to make certain the teacher is a Piano Basics teacher.

Certainly not wanting to cause any strife or division.

Date: Fri, 13 Jan 2006 06:22:39 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Piano Basics Discography Online

From: Pam Werner <pam@ARWELLNESSGROUP.COM>
Date: 13 January 2006

Ben, THANK YOU for this very valuable tool. It is so helpful to have it online, easy to access.

I have a couple of suggestions to add - I'm sure there are others out there with recommendations, also. I'd love to hear what others of you have used with success.

A link to David See's compositions:
<http://mywebpages.comcast.net/dsee/musicforsale.html>
His piano accompaniments for Books 1 and 2 have a jazz style. My students love it when I play the duet with them as a reward for learning one of their pieces really well. He has some other works that I'm going to check out soon (such as his violin and cello trios).

I also like Catherine McMichael's piano duets to play with my students:
<http://www.catherinemcmichael.com/>
David and Catherine have different styles, so it is fun to play each of their duets with my students and talk about their preferences and why.

Playing these duets have brought some very fun moments into the lessons. My students will many times request at a future lesson to "play that duet again" because they liked it so much.

I am so happy to be connected through this list. THANKS everyone for taking the time to share.

Date: Wed, 25 Jan 2006 16:49:03 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Updates: Teacher Lists and Suzuki-L

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>
Date: 25 January 2005

With pleasure I announce the latest update of the SPBF Teachers lists.

By Name and Country:
<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/TeachersA.htm>

By Zip Code and Country:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Teachers.htm>

Our collective thanks to Linda Nakagawa for maintaining these lists (and for her many years of hard work for SPBF).

Suzuki-L will undergo an address change that you should not notice. You need do nothing, unless you have gone into the listserv at East Carolina University and set your subscriber preferences for Suzuki-L to, for example, receive no postings for say a month, receive messages once a week, or receive a daily summary--that sort of action which you have done on your own. If you have done nothing but have me subscribe you, you are not affected. ECU staff will change Suzuki-L's address and transfer all of our subscriber email addresses for us, but they cannot transfer profile instructions to Suzuki-L created by any of you.

This change will be effected on 31 January. What is behind this is the dropping of "mail" from campus email addresses here. For example, wilburnk@mail.ecu.edu has been changed to wilburnk@ecu.edu>. This change should be so routine that you will not notice.

A major reason to inform you of this is to remind you that East Carolina University provides our web site, listserv, and technical support as a public service to SPBF and the Suzuki world generally. Permit me to express our collective gratitude.

All the best from your web editor.

Date: Thu, 26 Jan 2006 06:50:18 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Query: Suzuki Guitar/Voice

From: Lisa Marie Bergen <bergen6@MTS.NET>
Date: 26 January 2006

Is anyone familiar with the Suzuki guitar method or Voice?

Date: Thu, 26 Jan 2006 11:47:23 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Guitar and Voice

From: Cathy Hargrave <CWHargrave@AOL.COM>
Date: 26 January 2006

For Suzuki Guitar, look at the website for the Suzuki Association of the Americas at www.suzukiassociation.org. Some of the teachers I know are Frank Longay, William Kossler, and Erin Arnold. You will find them listed in the teacher directory on the website I am sure.

There is no Suzuki Voice officially. There are some teachers who use the Suzuki philosophy and principles but nothing is actually recognized as an official Suzuki Voice. With that said, the work of Paivi Kuukamaaki in Finland (spelling probably wrong) is the closest thing to being recognized that I know of.

Date: Thu, 26 Jan 2006 11:50:18 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Guitar and Voice

From: Pam Werner, Arkansas <pam@arwellnessgroup.com>
Date: 26 January 2006

We have a Suzuki guitar teacher (Lisa Ronis) here in Little Rock. This is her email: martinjronis@msn.com. I'm sure she would be willing to answer your questions. She is an excellent guitar teacher.

I observed the teacher from Finland at the SAA convention in Chicago a few years back. I was very impressed. This past summer I saw a video that Cleo Brimhall had of a performance in Utah by Suzuki students - voice included. That was also impressive. Cleo is on this list and could probably comment more on the voice.

Date: Fri, 27 Jan 2006 04:47:43 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Guitar and Voice

From: Cleo Brimhall <callcleo@msn.com>
Date: 26 January 2006

The Suzuki Guitar program is well established. You can find the teacher trainers for guitar on the Suzuki Association of the Americas webpage, <http://www.suzukiassociation.org/>.

The Suzuki Voice program is in the development stage. Paivi Kukkamaki in Finland has done the official work for the International Association. She is also listed as an SAA member. And you can access the ISA web page through the SAA web page. Debby Smith in Utah has also done quite a bit of research on the voice method and is working to get it recognized at this time. She is listed as an SAA member and also on the Suzuki Association of Utah web page, <http://www.suzukimusicutah.org/>.

For the most reliable and up-to-date information, these are the people to contact. Good luck.

Date: Sat, 28 Jan 2006 17:35:17 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Guitar and Voice

From: Hava B. Rogot <havarogot@juno.com>
Date: 28 January 2006

Suzuki Guitar is very big on the West coast, especially in Berkeley and Oakland. There was a performance by the Oakland violin teachers and guitarists. At the concert the guitarists outnumbered the violinists. Guitarists seem to be taking over the string world out there. William Kossler was one of the originators of Suzuki Guitar, having worked on applying the Suzuki method to guitar with Dr. Suzuki. He teaches in the Virginia area.

Date: Tue, 31 Jan 2006 09:02:07 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Piano Teachers Needed, Colorado

From: Maria Hart, Colorado <mariahart@myway.com>
Sent: Monday, January 30, 2006 10:20 AM

I am a Suzuki piano teacher with a very large studio (s) that teaches mainly 3-5 year olds. I am looking for an instructor (s) to help me with some private and group class teaching. I am in the Denver/Boulder Colorado metro area. The position (s) would be about 16 hours per week to start with and then progress to full time eventually. Some of the students are special needs children so a background in music therapy or special education would be helpful.

You can contact Maria at 303-907-5719 or <heartsongmusik@myway.com>

Date: Tue, 31 Jan 2006 09:24:21 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Query: Suzuki Piano Basics Teacher, Arizona

From: Patty Eversole, Florissant, MO, USA <paeversole@yahoo.com>
Date: 30 January 2006

I have a student moving to Scottsdale, Arizona this summer and am looking for a Piano Basics teacher for her in that area. If anyone has any contacts for me, I'd appreciate it. Thanks!

Date: Tue, 31 Jan 2006 16:35:09 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Piano Basics Teacher, Arizona

From: Vicki Merley, Gilbert, Arizona <vicktgrand@comcast.net>
Date: 31 January 2006

Kathleen Huseby is in Scottsdale, and Vicki Seil is in Gilbert. Contact either of them for other Basics teachers in their teacher group.

Date: Thu, 2 Feb 2006 08:57:47 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Announcement: Online Publication of SPBF Newsletters Volumes 10.5 and 10.6

From: Carol Wunderle <carol@pianopathway.com>
Date: 2 February 2006

Announcing two more treasures ready to view now on the Suzuki Piano Basics Foundation website:

<http://core.ecu.edu/hist/wilburnk/suzukipianobasics/>

Suzuki Piano Basics Foundation News:

Volume 10.5 September/October 2005

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB105-Sept05.htm>

and

Volume 10.6 November/December 2005

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB106-Nov05.htm>

Both were web-edited by Carol Wunderle.

Date: Thu, 2 Feb 2006 15:33:25 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Query: Digital Pianos

From: Lisa Marie Bergen <bergen6@mts.net>
Date: 2 February 2006

I am thinking about buying a digital piano. Any suggestions?

Date: Fri, 3 Feb 2006 11:42:51 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Digital Pianos

From: Maria Hart <mariahart@myway.com>
Date: 3 February 2006

I am a Suzuki Piano teacher and I teach on the Roland HP 1 and HP 101 series. It is generally agreed upon by professionals that these particular models and company is one of the best, if you cannot afford a 5K acoustic piano. Sometimes you can get them used on craigslist.com. I have a contact in Longmont, CO that can get them as cheap as I've ever seen them. Hope this helps.

All the best.

Date: Fri, 3 Feb 2006 14:53:58 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Vicki Merley <vickigrand@COMCAST.NET>
Date: 3 February 2006

Main suggestion: as a piano teacher, DON'T buy a digital piano.

Date: Fri, 3 Feb 2006 14:58:54 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Hava Rogot <havarogot@JUNO.COM>
Date: 3 February 2006

Don't buy it--you cannot control the tone of a digital or any electronic type piano. To me they are toys. I will not teach a student who has only that. Real pianos (acoustic) have tone that can be modulated and controlled by your hand. We are piano players.

Date: Fri, 3 Feb 2006 15:01:06 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Cleo Brimhall <callcleo@msn.com>
Date: 2 February 2006

Why buy a digital piano?

Date: Fri, 3 Feb 2006 15:03:56 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Karen Hagberg <hagberg-drake@JUNO.COM>
Date: 3 February 2006

Don't do it. Buy a real piano.

Date: Fri, 3 Feb 2006 15:13:37 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Vicki Merley <vickigrand@comcast.net>
Date: 3 February 2006

Digital pianos: I hope everyone will speak out about using acoustic pianos! I have had such trouble here in Albuquerque, New Mexico convincing my Violin teacher colleagues and the piano stores that I only want them showing my new students real pianos. I even had a piano store owner call me up to argue with me about how great the digital pianos were, and I was wrong to insist that my new students only buy an acoustic piano!

I have a Roland digital piano, that is touch sensitive. I hide it downstairs, and use it in the middle of the night for some drills, or work on my daughter's music, or if I have company, and want to go off and practice at a time and don't want to disturb others, and it is never as satisfying as playing on the grand piano. I know what the salespersons are saying.

For our beginners, we have to focus on SOUND, and making that sound, and digital pianos just don't do it! How can we teach legato, and voicing? You can do amazing things on a digital piano, but there is nothing to replace the sound that comes from a grand piano, or good acoustic upright.

My vote, and conviction are for insisting for our students to learn and play on a grand, or quality upright acoustic piano.

I hope there is more discussion on this critical issue.

Date: Sat, 4 Feb 2006 13:33:26 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Melissa Thieme <thiemesong@msn.com>
Date: 3 February 2006

I agree with definitely having an acoustic piano. I too have a digital piano. Hardly ever use it. My real pianos are so more satisfying to play. I could not imagine teaching on a digital piano.

One thought though in regards to students owning digital pianos. Believe me, I am so against students purchasing one to practice on!! The only advantage perhaps would be to owning a digital piano is that you can take it with you when you go on vacation, to practice on, similarly to having a violin student taking their violin with them when they go out of town.

At home and for taking lessons, please buy a REAL piano!!

Date: Sat, 4 Feb 2006 13:36:07 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Lisa Marie Bergen <bergen6@MTS.NET>
Date: 4 February 2006

I am hearing you all loud and clear. I am looking into a digital piano because my acoustic piano does not keep its tune very long. After 1 month it is out. It is a Kawai and I was told it was a good piano.

Date: Sat, 4 Feb 2006 13:41:46 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Christine Albro, Cary, NC <calbro@mindspring.com>
Date: 4 February 2006

The local Clavinova distributor set up 2 touch-sensitive digital pianos in my studio years ago. At first the students had fun with the different rhythm settings on them. As the weeks went by, the students wanted to play them less and less. The sound was more and more irritating. The more advanced students refused to touch them. We were all relieved when the distributor took them away.

I will not accept students with digital instruments. As Suzuki teachers we are emphasizing listening for good sound as well as how to use the body to produce good sound on an acoustic piano (i.e. technique). The same sound will be produced on a digital piano with any approach to playing. No technique required.

Dr Kataoka always told us to get the very best instrument that you can afford. It is doubly important for teachers, since we are the example for our students. A grand piano will do things that an upright cannot physically do, but if you have no space for a grand, get the biggest and best upright possible.

Date: Sat, 4 Feb 2006 13:48:47 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Ann Taylor, Tucson, Arizona <anntaylor@COX.NET>
Date: 4 February 2006

I know I am in the minority, but I think digital keyboards are great. However, they just aren't pianos, and I tell all my parents exactly that. Students, (and teachers, too) are forever being asked to play digitals as if they are pianos. I think students should know how to play them, and what they do that pianos don't. But, if I am asked to play one, I use it as an education opportunity, and I ask my students to find out what they are expected to play if they are going to do something at school, etc. They also, to my delight, use it as an education opportunity more than I would expect.

If we, and our students, understand that pianos and digitals are no more alike than an organ and a piano, and say so, then, perhaps we can help others to know. Being an organist may have shaped my thinking, because it has always been hard for people to understand one keyboard is not the same as another. Digital keyboards are another instrument - almost all my students have digital keyboards - but if they can only have 1 instrument, they want an acoustic grand. Kids really understand, and I want pianos to be popular, and I worry they will go the way of no-longer-in-use instruments if we all don't add them to the list of available keyboards rather than excluding them from our skills. There are so many teachers now who teach keyboards only, and in groups, so, there are more and more people growing up thinking they play the piano, when it really is keyboard, and they will be the majority unless we explain the difference.

Date: Sat, 4 Feb 2006 13:57:17 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Robin Blankenship <RBlan545@AOL.COM>
Date: 4 February 2006

Is this the Piano Basics listserv or did I stumble onto some other forum?

The most basic aspect of Suzuki method is TONE. Learning how to Produce beautiful tone with relaxed fingers. Learning how to Listen to the vibration of the string. Kataoka Sensei talked about "heart tone". Dr. Suzuki talked about "living tone". One cannot produce tone on a digital piano. The tone is a sound wave file stored in the keyboard's memory. It does not matter if a pencil, stick or a cat's paw strikes the key, the tone quality will be the same. At our Teachers Workshops we hear many teachers play the same piece on the same piano. Every teacher produces a different sound. What are we doing if we are not teaching tone?

Date: Sat, 4 Feb 2006 13:59:23 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Cleo Brimhall <callcleo@MSN.COM>
Date: 4 February 2006

Suzuki study is the study of acoustic tone. It MUST be done on an acoustic piano.

Digital keyboards or electronic instruments are fine modern instruments BUT they have completely different purposes and effects. That is not to say they are BAD - just DIFFERENT. You would not try to teach pipe organ techniques on a piano anymore than you would try to teach piano techniques on

an electronic instrument.

Date: Sat, 4 Feb 2006 14:05:03 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences

From: Lisa Kenny <brinababy87@YAHOO.COM>
Date: 4 February 2006

It has been more than two years since Kataoka Sensei passed away (January 2004). Time flies so quickly! I thought maybe to evoke pleasant memories, we could share our own most distinguished recollections about her.

I'll start. I have two that call to mind right now.... Both happened at the Louisville Institute, where Kataoka would teach in the summer (among other places in the US).

At the end of one day I was speaking with Ms. Katayama, a fellow student's mother who was born in Japan, about studying Japanese. We were standing outside the school of music and I was showing her a book I found particularly helpful when Dr. Kataoka just happened to be leaving for the day. Since Ms. Katayama knew Dr. Kataoka well, she stopped her and told her about me trying to learn some Japanese for the upcoming 10 Piano Concert trip to Matsumoto. I was surprised when Dr. Kataoka noticed the book in my hands and asked to look at it. It was a little embarrassing because I had doodled in the book and even tried writing out some Japanese phrases in Hiragana (the Japanese "alphabet"). Ms. Katayama and Dr. Kataoka thought some of the things I wrote were a little funny, but in the end Kataoka Sensei complimented me on trying to learn, and told me that hearing the language in Japan would help me with pronunciation. This was profound for me because I was not expecting to encounter Dr. Kataoka that evening!

I think my second most memorable recollection of Kataoka Sensei was my last lesson with her, in June 2003. My lesson was second to last for the Institute, on Sunday. I had been struggling with my piece (Chopin Waltz in Ab major) for a long time, but by the end of the week it had improved a lot and I played it really well for her. During the 10 Piano Concert in Japan (2002) she had many criticisms for the group that played this piece (that didn't include me), so her compliments meant so much to me.

... and then after she had a lesson with my little brother she commented on my family being very musical. Someone (I don't remember who) mentioned that my dad also played piano (he taught himself when he was young) and since he was there to videotape my lesson, Kataoka Sensei asked him to play something for her. Poor dad! He was caught completely off guard so after playing a minute or so he stopped playing, and say "Well, I forgot the notes!" I've never seen him so embarrassed before, but Kataoka Sensei and everyone in the room laughed it off.

It sure would be nice to hear other people's pleasant (or more educational than pleasant) memories about Kataoka Sensei! Please share, if you have any.

Date: Sat, 4 Feb 2006 15:33:50 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Donna Jean Glasgow, Conway, Arkansas <glasgowbliss@yahoo.com>
Date: 4 February 2006

I own an Alesis QS7.1 synthesizer. I love it!! It's a digital keyboard with full-size weighted keys. I plug it into my computer and do all kinds of recording and composing and creating with it. I take it with me when I know there is not going to be a piano, or that the piano may be severely out of tune. That being said, I would never DREAM of teaching my Suzuki piano students (anything but jazz) on it.

I always try to remember to ask my parents whether they have a "real" acoustic piano at home, and I won't sign them up for lessons until they do. I tell them to think of a digital 'piano' as a different instrument from an acoustic piano. You wouldn't sign your child up for violin lessons and show up with a mandolin! Yes, the fingerings are very similar, up to a point, but the way they produce tone are entirely different.

On a digital piano, the tone is electronically reproduced (digitally sampled), and you will get pretty much the same tone no matter how you "depress" the key, wrongly or rightly. Listening and creating piano tone with the natural use of the body is at the heart of the Suzuki method; that is the main reason reading is delayed. A young child is able to copy the sound made by his teacher, his parent, and the recording; that is why teachers must use the best possible tone, and they must teach the home teacher/parent how to make good tone, too. On the digital keyboard, I get frustrated if I try to play classical music, because I cannot control the tonal nuances or dynamics.

If a piano constantly falls out of tune and it was purchased used, chances are it was not kept in tune in its early days. Sometimes a piano will have loose tuning pins; contact a technician. If it is a new piano, then it is normal for it to need frequent tuning until it settles in.

I once had a student who "slipped through the cracks" and I discovered after I had accepted her as a student that she had a digital piano. She was a wonderful student, and I told her parents that she really deserved a real piano, and they got her one. I'm so glad they did.

I loved the way Regina Roper explained it on her website; it was the best explanation of why we need an acoustic piano that I have ever seen:
<http://home.earthlink.net/~regina-r/suzuki.htm>

I encourage my students to play around on their keyboards, to get creative and have fun with them--but to think of them as a different instrument. They may not substitute their keyboards or digital pianos for their assigned piano practice unless they are away from home.

Date: Sat, 4 Feb 2006 17:00:20 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Cleo Brimhall <callcleo@MSN.COM>
Date: 4 February 2006

Where do you live? (What type of climate?) But more importantly, who is your technician? Are there other tuners in your area? I would contact the Kawai company and tell them your problem and enlist their help in finding a good technician. I know over the years that finding a good piano technician can be as difficult as finding a good beautician (I really NEED someone who knows HOW to cut hair).

Getting on good terms with a technician once you found them is also

important. The more you know about your piano and the more you expect of his work will make a difference in the respect he pays you as a customer. This fall my pianos went out of tune within weeks of having them done. The technician came back, expecting to find minor problems to touch up, and was completely surprised that they had dropped a quarter tone (and not evenly). We attributed it to a major change in the weather. I live in the Rocky Mountains in a dry climate with four distinct seasons. Humidity is a huge factor in piano tuning. He brought the pianos back into shape for me with no charge.

Before capitulating to a digital my advice is to spend serious effort finding a GOOD technician.

Date: Sun, 5 Feb 2006 08:49:34 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Hava Rogot <havarogot@JUNO.COM>
Date: 5 February 2006

Find a good technician to work on your Kawai. Also, you need a humidity control inside the piano and outside so the humidity stays at 41%. My technician decided tuning twice a year is all I need, given the good humidity control, but I am asking him to be here three times a year. The pitch does not go off but there are things that need attending more often than twice a year. A good Kawai should hold pitch if it is properly regulated. Not every tuner knows how to do that. It might cost a bit to have it done. Mine are done (with constant use) every 3-5 years and the cost is around \$1000.

I am working on two Steinway B's. They do hold well. But they have had excellent regulation. Doing that requires a long period of work by a technician. The first regulation after the original on #2 took over two days, partly in the shop. He pulled the action, took it to his shop and then spent nearly two days in my studio finalizing it. So do not expect a piano to be obedient without being well cared for.

Date: Mon, 6 Feb 2006 10:47:01 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Digital Pianos

From: Hava Rogot <havarogot@juno.com>
Date: 6 February 2006

Good remarks on digitals.

I have a comment to add:

A child who has worked on a digital piano will have trouble learning melodies. This sounds crazy but my experience has brought me to this conclusion. There was one girl I thought was "limited" because it took her ages to learn the notes to pieces. The agony of "Happy Farmer" at 2 notes a week was awful. Then she rode with me to a workshop. As I got acquainted with her, I realized that she was not limited, but very bright. Much later I discovered she had been using an electronic instrument to practice at home. When the subject came up, she blushed, stammered and admitted that was true. Then I was able to understand her problem--the fact that she was not using a piano took away from her the ability to learn notes.

There were 2 little boys who began at the same time. One marched along through _Book 1_ and the other dragged and never got beyond the middle, in spite of a cooperative mother working with him. I later discovered he had had a digital toy piano when he was a toddler and had fooled with it. I believe it had destroyed his ability to find melodies on a real piano. He also could not sing a tune

after hearing it many times. These things made me firm in my response to the question about electronic instruments: burn them. Do not even think of having one at any time for any reason. I do not know why they are so destructive, nor have I been able to guess. Yet to me the evidence is clear-- electronic instruments are destructive to musical ability in the brain.

Date: Mon, 6 Feb 2006 12:56:36 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Pedal Extension for Piano

From: Michael Jacobsen <michael.danielle@netzero.net>
Date: 6 February 2006

I have completed the design for my new pedal extension and am going to produce a limited quantity of them for sale. Please read the product description below. If you think this might meet your needs and are interested in getting one, you can call me at 609-897-7906 (best time to call is between (9 and 10 pm, EST) Thanks, I look forward to speaking with you!

Adjustable Pedal Description:

Size: 6" wide, 20" high, 3/4" deep. Height adjusts to fit an opening 20"-29" deep from floor to underside of piano. This should fit most grands and uprights. Weight: Approx. 3 lbs. Adjustment: The pedal adjusts to any height between 3" and 15" from the floor. (lowest setting will depend on the height of the existing pedal) The push rod adjusts from 1" to 11" above the existing pedal in 1/2" increments. Material: Poplar hardwood frame with rubber cushion back and feet to avoid scratches on any piano exterior or floor surface. Poplar hardwood pedal with adjustable brass rod receiver. Sturdy aluminum push rod and top reinforcement. Easy turn thumb screw lock for quick level changes. Existing pedal receiver pouch made of vinyl and rubber--will not scratch existing pedal. Velcro strip and side screw bracket allow for storage when not in use (and transportation) Pedal can be set up, adjusted, and removed quickly. It can also be left in place while using the existing pedal. Works with exactly the same motion as the existing pedal. This pedal can be used with any adjustable footstool that does not cover up the existing pedal. Price: \$90 plus shipping.

[Web Editor's Note: email Michael Jacobsen <michael.danielle@netzero.net separately for photos]

Date: Mon, 6 Feb 2006 14:38:50 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Digital Pianos

From: Melissa Thieme <thiemesong@msn.com>
Date: 6 February 2006

I agree with Hava. I think only AFTER you learn how to play the piano and have developed an ear, should you own a digital piano (if you wish.) It is a different instrument from a REAL piano. And I too have experienced this from students that practice on a digital keyboard. They have a harder time developing their ear and learning their pieces.

What also works quite well, even better, as far as taking a piano "on the road" for practice is a simple cardboard keyboard that folds out. This is better than taking along a digital piano, because you really have to use your ears to hear the notes that you are playing. I had one when I was little and I heard the piano when I played on the cardboard keyboard. I am purchasing a packet of these keyboards for my students; they have them at Young Musicians. Forget what I said about traveling with your digital keyboard for practice... best not to own one at all, especially if you are learning to play the piano.

Date: Mon, 6 Feb 2006 14:44:07 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Digital Pianos

From: Donna Jean Glasgow <glasgowbliss@yahoo.com>
Date: 6 February 2006

Hava Rogot's comments that electronic instruments are destructive to musical ability in the brain are very interesting.

This would be an excellent topic for a thesis or dissertation, if anyone out there needs a research topic. My student who learned on a digital piano is my most advanced student (in the repertoire) and learns very quickly--by reading. She also excels in clarinet. Her ear is still not as well trained as I would like.

Date: Mon, 6 Feb 2006 17:43:38 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Jocelyn Morrow <Jocelyn@JOCELYNMORROW.COM> <www.pianowithlove.com>
Date: 6 February 2006

Well, IMHO I must disagree with the notion that lessons on digital pianos are destructive or somehow "bad" for the beginning student. While I think all would agree that a fabulous grand piano is the "ideal" starting instrument for the beginner, sometimes that is just not possible...for several reasons. I have started students on very good quality (note the distinction there) digital pianos, and had students transfer in with digital and I haven't experienced any lack of quality, technical control, loss of dynamics, etc. While I won't say I recommend them as a first choice, the digital piano offers many benefits that are attractive to today's musical families. {Doesn't need tuning, can be moved and relocated within and outside the house easily, offers a variety of settings and sounds, more affordable, sometimes includes a metronome feature, has earphone jack, offers a midi port, smaller - easier to fit in the home - among others}.

Date: Mon, 6 Feb 2006 17:52:24 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Lisa Marie Bergen <bergen6@MTS.NET>
Date: 6 February 2006

I am doing the best I can teaching my children piano at home with a Suzuki book. Both are playing in the first book and are working on "Cuckoo." I am noticing that all they are doing is following the finger numbers. Should they be reading notes? Is this ok? If so, when should they start note reading and what should I use to teach it?

[Web Editor's Note: This is to remind Suzuki-L subscribers that Ms. Bergen cannot find a Suzuki Piano Basics teacher in her area and, in her admiration of the method, has taken on teaching Suzuki piano to her own children.]

Date: Mon, 6 Feb 2006 21:44:32 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Melissa Thieme <thiemesong@msn.com>
Date: 6 February 2006

The book is only to be used for the parent as a guide to helping the child learn what finger to use. Do you know solfege? That is do re me fa so la ti do. If so, use it instead of letter names. Sing the pieces in solfege along with the cd, and without the cd; listen to the cd often; sing in solfege often.

When teaching your child, hmm... What really needs to happen is you need to attend a Piano Basics Workshop! There is so much involved with the bow, learning to "get ready," correct posture and hand position, and then saying "go." The child then plays with flexible finger tips "taking" the note from the piano.

The child does not read the music out of the book; again, it is used as a guide for the parent to tell the child which finger is to be on each note. First though, I would have your child figure out the piece by ear, then you can teach "ready" "go" with the correct pedagogical techniques involved, which really need to be observed at a Piano Basics Workshop; then studied, practiced and researched at home yourself.

Please take a workshop so you know what you are doing. "Twinkles" are very important, and they need to be taught and played correctly before going on and learning the other pieces.

Date: Mon, 6 Feb 2006 21:55:59 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Hava Rogot <havarogot@JUNO.COM>
Date: 6 February 2006

NO! Book 1 students should not be reading "Cuckoo" or anything else at this point. They should be learning all of Book 1 BY EAR, listening to the Kataoka tapes, and finding the notes.

First they learn "Twinkle Variations" and that gives them the ability to find most of the notes they will need for Book 1. They will use "Twinkles" for tone quality many times and forever after.

The scores should be left alone at least until they begin Book 2 and then they should not learn the pieces from the scores, but by ear still. At Book 2 level they can begin to read, but they should read using _Methode Rose_ and NOT be reading their repertory. They can check to see that the fingerings are correct using the Book 2 score, but that is all.

The same will be true of Book 3. Very gradually they will read repertory, and at roughly the Mozart sonata level they will read the sonata and then close the score and play it by ear. They should have a good model of the pieces on tape or CD all this time. The Suzuki method means to learn by ear most of the time. There are no short cuts. Teachers can point out the correct fingering rather than have the student look for it.

Simply using the Suzuki scores does not make a student a Suzuki student. It can be a first step but it is a long way from his intentions or Kataoka's intentions.

Date: Mon, 6 Feb 2006 22:10:16 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences

From: Hava Rogot <havarogot@JUNO.COM>
Date: 6 February 2006

Reminiscences of Kataoka Sensei should be written down and archived. I will

send my old tapes of all the lessons recorded since the early years to Cathy Williams Hargrave <cwhargrave@aol.com who offered once to collect an archive.

I also have many memories. There were so many years of study with her. For a while in Japan I sat in her studio freezing, listening to her teach...and then one evening it got so cold I left. That was the only time I left before she was through for the day. That night I went to the bath and for once sank into the hot tub and turned bright red, and then went home enjoying the cold air that did not touch me.

In those times I was taking notes. She was annoyed at my doing that and one time scolded me for making too much noise with my pencil. She was so right. I gave up note taking and just listened and then realized I had been missing too much being a "student" I had too many years of grad school making bad habits. It was hard to give that up, but once I did I learned more than before and retained most of what I heard.

I often recorded her teaching. When I had a video camera that meant I could review those lessons, but some teachers objected to being recorded so I had to give that up also. During that period I was trying to record ONLY Sensei's piano and her hands, but there was a time when she scolded a teacher for wearing nail polish. It is destructive of sensitivity and can be used on ones toes instead. I tell that to my students, too.

At my first lesson with her after "Twinkles," I played the Mozart 545 very slowly and carefully trying to make the tone nice. Of course I had NO idea what I was doing. When I finished she said, "If you play that way the audience will have a heart attack waiting for you to get to the next note; please play this way...." And then I had to play with her at a tempo I never believed I could reach in my wildest dreams. It was not anything I ever tried doing again.

Date: Mon, 6 Feb 2006 22:12:47 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Cathy Williams Hargrave <CWHargrave@AOL.COM>
Date: 6 February 2006

A voice teacher once told me she used a digital piano for a while in her studio and the students never learned to match pitch well by using it. When she switched to a PIANO, they learned.

Date: Mon, 6 Feb 2006 22:36:25 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Lisa Bergen <bergen6@MTS.NET>
Date: 6 February 2006

Ok, I understand. I will take the book away from them.

My children have been listening to the CDs every day since last November. They can play the "Twinkles" by ear but I don't know how to guide them through the rest of the songs.

How do they "find" the notes? I usually play for them and then they copy my

fingers. Is this ok?

Date: Tue, 7 Feb 2006 09:30:08 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Melissa Thieme <thiemesong@msn.com>
Date: 7 February 2006

Where do you live? It would be wonderful if it was close to me or another Piano Basics teacher. I have a hard time answering your questions when you need to observe and take lessons.

Suzuki Piano Basics is not just teaching the notes. Technique and listening skills are so important, almost more of a priority really. I would rather see a student play with beautiful tone by using correct technique, than play all the correct notes and faulty technique, resulting in poor tone.

But it sounds to me that you are in a situation that requires you to do your best at what you have, and as far as I know, you may have all the right abilities to be a good model for your children at the piano. So for that being said, you asked about them copying what you play. Yes, this is perfectly fine and a natural way for a child to learn.

Again, my advice is to please take a Piano Basics Workshop, and learn how to play the piano with beautiful tone, and with the least amount of effort, so you can be a good model for your children at the piano. Children learn very quickly, not only with what they hear, but with what they see. We Suzuki Piano Basic teachers work very hard to play our best, using natural technique, and look our best, making sure we have good posture and balance when we play/teach, so our students learn to play the piano extremely well, right from the beginning.

Date: Tue, 7 Feb 2006 10:16:17 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Vicki Merley <vickigrand@comcast.net>
Date: 7 February 2006

I don't know what the letters : "IMHO" mean [Web Editor's note--"in my humble opinion"], but I do know that a lot of teachers and music store owners think this way: that having a grand piano, or upright compared to a digital piano, is not important, it doesn't matter, they cannot tell any difference in quality, technical control, dynamics from the acoustic piano compared to the high quality, weighted key digital piano. The key part of that sentence is THEY CANNOT TELL.

When a minority KNOWS that they are doing something right, but cannot speak loud enough, or convincingly enough, or have enough weight of respect, then, we just go on. No amount of writing will convince people like this, since the mind is made up that there is no difference, it does not matter. I'm not saying they are not musical, or educated, or anything like that. They just have not experienced this example of TONE, and what is possible.

In Piano Basics, there is a small minority of teachers who KNOW about teaching TONE. There is an opportunity to hear this TONE at Piano Basics workshops, and friendship recitals. The Japanese teachers consistently

produce this TONE the best, but there are American and other teachers who also get this TONE themselves, and are able to teach their students how to produce this TONE with relaxed bodies, and supple fingers.

I had the honor of hosting a one-day workshop for my beginning studio yesterday. You might ask, why go to all the expense and trouble of having a top Suzuki Piano Basics teacher come to teach when most of the students are little beginners? Because the beginning is the most important! Having a good piano, the right equipment for the body to sit well, and foot stools, knowing the importance of playing the quality recordings often enough, gives the correct foundation for unqualified success.

Talking about it is not enough. You have to take your body and ears to a workshop, or a 10-piano two-week study, or import a quality teacher to play for you, and listen to you, then demonstrate that TONE for you: then, you will begin to absorb this basic lesson. TONE.

To unlimited and unending learning. All best.

Date: Tue, 7 Feb 2006 10:19:38 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Christine S. Albro, Cary, NC <calbro@mindspring.com>
Date: 7 February 2006

I recently took on several transfer students, as their Suzuki teacher was moving away. One very bright little girl seemed to be having a lot of trouble getting basic techniques. She would do fine at her lesson and then come back and we would have to start over from square one. I was puzzled until I was invited to her home and saw the digital piano! That reminded me that I must always ask about the instrument when taking on a transfer student. I had a heart to heart with the parents and they are saving for an acoustic piano. The grandmother moved into town just after that and SHE has an acoustic piano, so now there is an instrument on which the child may practice and improvement has been rapid!

Date: Tue, 7 Feb 2006 10:39:35 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Workshop: West Coast Suzuki Piano Institute and Basics Workshop, 23-27 June 2006

From: Mei Ihara <iharam@EARTHLINK.NET>
Date: 7 February 2006

The West Coast Suzuki Piano Institute and Basics Workshop is from June 23 to 27. Please visit our website:

<http://www.suzukimusic-oc.org/>

You can download the brochure and the forms.

Date: Tue, 7 Feb 2006 22:53:06 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Cleo Brimhall <callcleo@MSN.COM>

Date: 7 February 2006

Do you know how to sing the "do - re - mi's?" Dr. Kataoka advised us to sing the songs with the children - have them sing: mi re do re mi mi mi for "Mary Had a Little Lamb," etc. Book One songs are not difficult to sing this way. You can write in the do re mi's if you need to.

Also, very small steps; for example, "Cuckoo" one measure - sing sol mi mi and play G E E and say, "Can you play that?" My experience is that some children need more help getting started than others. Some are curious and just figure it out - others hold back because they don't want to do it "wrong" - You approach these two situations differently.

But in the beginning - one measure for security and ask them, "Can you hear what comes next?" - Always refer them to the sound (not to finger numbers or note names). Sing and play - sing and play - and enjoy the small successes. And always good posture and finger pads and beautiful sound.

Remember - Book One is to develop the ear and the tone production. Be patient and enjoy the process. The songs are your tools, not your goal.

It would be so wonderful if you could find a Piano Basics workshop to attend. It would be an investment in the progress of your children.

Date: Tue, 7 Feb 2006 23:04:12 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Jocelyn Morrow <Jocelyn@JocelynMorrow.com>
Date: 7 February 2007

Since I am new to this forum, I will quote so there is no misunderstanding and to clear any misconceptions in my judgement or ability to hear, as Ms. Merley writes, "TONE." I offer my clarification, from my earlier post for reference. In no time whatsoever did I say that having a family shy away from (the purchase and use as a teaching instrument) a grand piano (acoustic) is "not important, doesn't matter". Goodness! {See the reference below from Ms. Merley}. In addition, I said, and I am quoting from my original post: " While I won't say I recommend them as a first choice, the digital piano offers many benefits that are attractive to today's musical families."

I have been teaching for over 25 years, and have 3 graduate degrees in Music Pedagogy and Performance, and have attended numerous concerts, lectures, and workshops on Suzuki Pedagogy. I know and teach tone, believe me (notice I am not *yelling*) and the student's tone is always paramount. However, I am fortunate enough to teach a wide socio-economic variety of students in schools, my studio, and the home school circuit that I teach - where the most optimum situation (an exceptional grand piano, completely regulated, voiced, and tuned, humidity controlled, etc, etc and also over 5'3") is not possible. Yes, of course it is not the first choice, or even second choice for some families. A "decent" upright can be more "optimum" than digital in some situations. However, for the reasons listed in my original post, and I quote again "Doesn't need tuning, can be moved and relocated within and outside the house easily, offers a variety of settings and sounds, more affordable, sometimes includes a metronome feature, has earphone jack, offers a midi port, smaller - easier to fit in the home - among others" is a reasonable alternative to the abstinence of lessons or the chance to have an introduction to Suzuki methodology.

In conclusion, I wholeheartedly agree with Ms. Merley's statement: "Having a good piano, the right equipment for the body to sit well, and foot stools, knowing the importance of playing the quality recordings often enough, gives the correct foundation for unqualified success." Well said!

From: Vicki Merley <vickigrand@comcast.net>
Date: 7 February 2006

"...a lot of teachers and music store owners think... that having a grand piano, or upright compared to a digital piano, is not important, it doesn't matter, they cannot tell any difference in quality, technical control, dynamics from the acoustic piano compared to the high quality, weighted key digital piano. The key part of that sentence is THEY CANNOT TELL."

Date: Tue, 7 Feb 2006 23:17:57 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Purchasing Quality Grands

From: Karmalita Bawar, Piano Basics of Richmond,
<http://www.piano-basics.com>, <kbawar@earthlink.net>
Date: 7 February 2006

How does a teacher raise enough money to purchase two quality grands soon enough? I have a new house, and two young children in private school, so income is basically to cover the cost of living expenses (and this is with 60 students!). I have a five year plan, but would love to get my hands (and fingers!) on them sooner. Any creative suggestions would be most appreciated! Thanks!

Date: Wed, 8 Feb 2006 10:34:18 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Purchasing Quality Grands

From: Mark Lichtenstein <marklichtenstein@yahoo.com>
Date: 8 February 2006

You could trade in the house for a less expensive one and home school the children or some combination thereof. see

<http://www.hslda.org/Default.asp?bhcp=3D1>

for information on the legal side of home schooling on a state by state level.

Also, with enough shopping you can sometimes find a nice grand piano used or one nice enough to warrant some restoration back to a professional level of playability. The wood and craftsmanship of high quality pre-depression pianos can be hard to beat. We did this about 15 years ago.

Date: Wed, 8 Feb 2006 10:39:41 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Purchasing Quality Grands

From: Robin Blankenship <RBlan545@aol.com>
Date: 8 February 2006

One idea for getting quality grand pianos is leasing through your local dealer. Our local Kawai dealer will lease pianos to teachers somewhat like the college lease program. The expense is tax deductible. Finance the pianos with a reasonable interest rate through a credit union (if you are a member) is another idea (the monthly payment could be low).

Piano dealers LOVE to get a grand piano in the studio of a Suzuki teacher with 60 students. Many times when the teacher buys a new piano, the students get inspired and purchase as well. Used instruments are another idea.

As Dr. Kataoka said, "Pray every day for the pianos." Does anyone else remember her saying this?

Date: Wed, 8 Feb 2006 10:50:25 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Digital Pianos

From: Vicki Merley <vickigrand@comcast.net>
Date: 8 February 2006

Dear Friends on the list, I am not trying to personally attack anyone writing in about digital pianos. I am especially sensitive to the issue since I've moved to this high and dry location in the Southwest, and am having trouble getting my pianos at the right humidity in this house. I have had to defend myself to piano stores, and parents, and neighbors as to why I am insisting that the students have an acoustic piano to begin study.

I am not trying to deprive any child of piano study by refusing them if they cannot get the right instrument. I have taken students in the past who had quality digital pianos. I have been so sorry that I let them do that. I feel that they missed the best part of their study, and I did them a disservice by allowing that. They did not make the progress in tone production that the piano playing students did. They could not do it. I just decided that since I cannot teach every child who would want to play, I would set a standard for my studio, and try to help in the most ideal way, any child who could come to me.

Did I tell the story about my next-door neighbor who wanted to take lessons, and didn't want to buy a piano? They had heard that I insisted on people having a piano before beginning lessons. They really wanted to have their two children take lessons from me, it would be so convenient for them! We had a tussle of words, and I said, "if you will promise that your daughter will have 4 days of practice a week on a real piano, and you will provide her an adjustable bench, and foot stools, then I will allow her to use the keyboard that they had for the other days of the week. As it turned out, I allowed her to practice on My piano at My home at 7:00 in the morning four days a week." They were so impressed with their daughter's progress, that they bought a piano in two months, and also had their youngest son start lessons.

But, please remember, this is a Piano Basics site. We understand about teaching the Piano, and Tone. We can demonstrate this tone, and have heard it resonate.

Talk is just talk. Words are powerful, but hearing the Tone is something we can all agree on. What is good tone? I hope we could all agree on that. How to produce good tone? That, we are all studying! We can discuss many views here without fear of being hurt. Let's all meet in the Summer Institutes, and have some face to face practice time together! This year, I can only make the Sacramento study with the Japanese teachers in August.

Hope to see you all there!

Date: Wed, 8 Feb 2006 10:58:36 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Digital Pianos

From: Melissa Thieme <thiemesong@msn.com>
Date: 8 February 2006

In reply to Jocelyn Morrow [and this thread generally], I think we all have some students in our studios that have digital pianos at home instead of real pianos. Sometimes it cannot be ideal. But I think what most of us teachers are trying to get across is that a digital piano is not the same instrument as a real piano. Which is the instrument that we teach! We teach classical music. Classical music is not ever performed on a digital piano! The other type of piano I tell parents not to buy is a spinet piano. And yes I do have couple of students practicing on spinets. Those students have such hard time learning to play with proper technique and good tone. I've sometimes wondered which would be a better choice: spinet or digital piano? It would be interesting to hear from others what they have to say regarding this. I say neither.

I think if a family wants to start their child with piano lessons, then for goodness sakes buy them the best quality acoustic piano possible, because that is the instrument they are learning to play! A full upright is what I recommend when a family cannot afford a grand. The Yamaha U1, 2 and 3 series are very good. You can buy a good used one for about 4000.00 where I live. They are a good investment too. You can always sell it for what you paid for it. If parents cannot afford a Yamaha then some parents have found older full uprights in the paper for under 1000.00, that deemed adequate. How much do digital pianos cost? Just about the same amount.

As far as a piano going out of tune, my goodness, that is what is so wonderful about real pianos. They are organic and alive, ever changing. That in itself makes them so beautiful to own. A digital piano is dead. Embalmed so to speak. Lifeless. No tone. A fake. How can you have a child play on such a thing?

An excellent article for you to read Jocelyn, was written by Karen Hagberg and published in _Suzuki Piano Basics newsletter_, I think it was in the Sept/Oct issue. [Access, then scroll down to

the article:]

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/News/PB105-Sept05.htm>

It was why you should not buy a digital piano. Very well written, and so true. I made some copies and have given them to parents that are thinking of buying a digital piano.

Date: Wed, 8 Feb 2006 12:14:41 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Suzuki-L: Message from Your Web Editor

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>
Date: 8 February 2006

As your Suzuki-L web editor, through whom all postings must pass before appearing on Suzuki-L, I want to update everyone on the process of posting to the list. I would also like to make a couple of suggestions. I feel like I must say something list-wide to reassure those who post and to encourage those who have not yet posted to post with confidence. I see my responsibilities as follows:

- (1) facilitate discussion of the teachings and philosophy of Drs. Haruko Kataoka and Shinichi Suzuki
- (2) support the teachers in Suzuki Piano Basics and the Suzuki world generally
- (3) provide an intelligent discussion forum in which those teachings may be shared and refined, even challenged
- (4) educate parents and friends of Suzuki pedagogy about the inherent beauty in us all which this teaching method reveals
- (5) celebrate our children

To do these best, your web editor must proof and sometimes change the wording of postings. The latter causes me some anxiety, because I am not a censor. Yet, on rare occasions a fine line between censorship and decorum will unintentionally present itself. In online discussion terminology, for example, there is a form of expression known as SHOUTING. Those of us unaware of such practices must rely on me as the editor to avoid unintended effects of language. From now on, I will routinely change WHISPER to Whisper, FORTE to Forte, and so on, just as I routinely correct spelling and grammar and implement stylistic consistency. I will not change the substance of the message of your postings, period.

Historians love lists-here is one on how best to post:

- (1) use the From: and Date: format that I have used above in all of your postings to Suzuki-L; include your city, state, country, and email address
- (2) use your spell check in your software before you send your postings to Suzuki-L; consider using your grammar check as well

- (3) remember your audience: Suzuki Piano Basics teachers, parent teachers, and friends of Suzuki; presently about 146 of us
- (4) avoid using all capital letters in words
- (5) good tone on the piano is in the same family as good tone the list

I want to congratulate all of you on your consistent decorum and valuable discussions you have shared with each other. I encourage you all to continue.

Date: Wed, 8 Feb 2006 12:18:44 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Purchasing Quality Grands

From: Karen Hagberg <hagberg-drake@juno.com>
Date: 8 February 2006

Regarding the purchase of quality grands for your studio, Kataoka Sensei believed that where there is a will, there is a way. I once heard her tell a teacher to pray for her pianos, and within a year the pianos were a reality in her studio!

My advice is to be constantly shopping for your pianos until the right situation comes along. As we all know, the best pianos are not always the most expensive, and the process of looking at instruments as they come up for sale teaches us so much. Long after I had my own pianos I continue to shop all the time so I can recommend good pianos to my students. It's part of our research.

Date: Wed, 8 Feb 2006 12:40:03 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Digital Pianos

From: Jocelyn Morrow <Jocelyn@JocelynMorrow.com>
Date: 8 February 2006

I could not access the article Melissa Thieme referenced. Could you post the article here, or check the link? Thank you. [See Web Editor's Note at the end of this posting.]

By the way, I feel the need to clarify Melissa Thieme's statement that "classical music is never performed on a digital piano." This is false. Classical music is sometimes performed on digital pianos. I have had the privilege of playing "orchestra piano" as well as serving as the piano accompanist in situations with several different community orchestras and fine musicians in Georgia, South Carolina, and Ohio on digital pianos and electric pianos. Sometimes that is all they provide. I am happy to have the work and the experience of performing with the ensemble or performer. Even though I usually shake my head and am disappointed that they have not provided an acoustic instrument....for that is my upmost preference, it is usually challenging for me to play these types of instruments because

they are not "exactly" the same as an acoustic piano. I have learned it takes some getting used to.

Because I have played so many of them, I am familiar with the different types and brands. I find it similar to when I studied harpsichord and clavier with George Lucktenberg - the technique was different and took some adjusting to. In addition, all acoustic pianos are by no means all the same either. I have sadly played *many* bad acoustic pianos - upright and grand - that took tremendous creativity, (and technical adjustments) shall we say, to produce the tone and expression I would like. I am sure we have all experienced this.

Web Editor's Note: your web editor inserted the link in the previous posting; here is another way to access Karen Hagberg's article on acoustic pianos, go to the SPB Home Page at:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/>

Scroll down to Volume 10.5, September/October 2005 in the list of newsletters and click on the link there. When the newsletter opens, scroll down the the article, "Why We Need Acoustic Instruments," by Karen Hagberg.

Date: Wed, 8 Feb 2006 13:00:15 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Digital Pianos

From: Vicki Merley, Albuquerque, New Mexico <vickigrand@comcast.net>
Date: 8 February 2006

Apologies to all if I've offended. I was not aware that using caps for words was considered 'yelling'. I was just trying to emphasize the topic.

Thank you Ken, for the updates, and links and opportunities to share here on the list.

Date: Thu, 9 Feb 2006 08:56:10 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Query: SPB Teacher, New Zealand

From: Jacqueline Block <jblock@ups.edu>
Date: 9 February 2006

I have a student whose family will be living in Wellington, New Zealand from January 2007 through June 2007. I did notice in the SAA Journal that there is a piano teacher living in Wellington, but I am wondering whether anyone knows if there is any Suzuki Piano Basics activity over there?

Thanks for your help.

Date: Thu, 9 Feb 2006 10:48:32 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Lisa Marie Bergen <bergen6@MTS.NET>
Date: 9 February 2006

Thanks for your help Cleo!!

I will start on the do - re - mi's. Do you ever stick these onto the piano keys at first? Or is it unnecessary?

Why do you use do - re - me instead of just the note names (C D E)?

A big thank you to those who are willing to help me out.

[Web Editor's Note: A reminder that Ms. Bergen, a parent teacher, must rely on advice here because there is no Suzuki piano studio in her vicinity.]

Date: Thu, 9 Feb 2006 10:55:34 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Pam Werner, Maumelle, Arkansas <musicpam@gmail.com>
Date: 9 February 2006

I taught on two fairly decent upright pianos while my five children were young. Every day I thought about how to get one grand piano for at least the students to play on. Then it was every year that I thought about how to do it. We didn't have a lot of money in those days because I had chosen to stay home and raise our children and my husband was not making alot of money. So I kept it as a desire in my heart that one day it would happen. We scraped and saved for me to be able to travel so I could learn from Kataoka Sensei when she came to the U.S. I didn't know about the Piano Basics groups happening at the time so I went to Chicago (I had seen her previously in Edmonton, Canada). Fortunately, one year in Chicago I happened to be sitting by Lorraine Landefeld and found out she was in Dallas, only five hours from where I was living. Because of her, I was able to find out how to have lessons with Kataoka Sensei and therefore become involved in Piano Basics.

I can't remember if it was after the third or fourth lesson (which was one or two years apart, depending on finances) - but I do remember distinctly coming home with the _determination_ to get a grand piano because I was no longer satisfied with my own practice on an upright. I knew I just couldn't stand to practice. I went into the piano store that I visited frequently each year, looking at and checking out pianos that I liked.

I told the piano dealer that I had to do whatever it took to get a grand piano. The interesting thing is that I ended up with a 7 foot Kawai which cost less than any of the other grands in the store. It just so happened that a concert pianist was "upgrading" - they were delivering her piano and bringing back the 7 foot. They brought it to my home before we had even processed the paperwork!! It is now paid off and I have an additional grand (another story I won't go into). It was still an extremely difficult sacrifice, but I have never regretted it because the piano is now paid off and all of us have loved playing on that piano.

So, even if it takes time (months or years to have enough faith and determination), I encourage you to make it happen.

I'll never forget a five-year-old student who came for his lesson the week I

got the grand piano. After he played his first piece, he turned to me and said, "This piano makes me sound better!" I had to fight back the tears when he said that. Just his one statement made everything worth the years it took!!

That's a memory of Kataoka Sensei and purchasing quality grands wrapped into one story!

Date: Thu, 9 Feb 2006 11:15:41 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Purchasing Quality Grands

From: Hava Rogot, Virginia <havarogot@JUNO.COM>
Date: 9 February 2006

Yes I remember Kataoka Sensei saying, "Pray for a good piano."

Getting to know a dealer in fine pianos is another possibility. I found my first by knowing the manager and was there when the prize came in. Then I had to hunt for its mate--trouble; 3 years went by.

One day, while I was introducing fellow teachers to the dealer, we saw a piano up on sawhorses. He said, "It is going out for a concert tonight." We all ooohed and aaahed, and then he said, "It has only a few nicks and I think I will let it go without doing the cabinet work on it." He had vowed never to do this and I had not been able to afford his level of cabinet work. I jumped at this chance with my check book and a few months later I gathered the funds. It was mine, all mine; hooray! Just being on the spot when the spot happens is your luck. Good luck, and as Kataoka Sensei said, "Pray."

Date: Thu, 9 Feb 2006 11:26:26 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Hava Rogot, Virginia <havarogot@JUNO.COM>
Date: 9 February 2006

Okay, pack up the kids and go to a workshop, wherever you might find one, or go visit a Piano Basics teacher. Take the kids so they can have a lesson or two with a Basics teacher. You can flounder around for an age and you will still need years of work to know what you are doing.

Sensei required 10 years with Dr. Suzuki to "get it" and once told me I needed that same time, but I finally did "get" it. Not that I became able to do what she could do but I could at least learn to Hear. That is not an easy thing to do. If possible, get a copy of the old tapes she made, Not the new CDs, and listen. See if you can make that sound on a real piano, if possible on a grand, since a grand is easier to control than an upright. Hope to meet you at some workshop.

Date: Thu, 9 Feb 2006 11:34:23 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Randy Jones, Charlotte, NC <rjones72@CAROLINA.RR.COM>

Date: 9 February 2006

I am really glad to hear a discussion of the pros and cons of the Digital Piano and the concept of good Tone. Producing a natural, musical tone is at the heart of what all real music making is about. Every instrument, even every object that has ever been used to make music with has its own best musical tone that can be produced. As SPB teachers, we are primarily concerned with how this is done on a fine acoustic piano, preferably a grand. As music teachers, we must also be concerned in general with teaching our students what musical sound is all about, regardless of the instrument.

We can certainly demand or require that students have good quality acoustic pianos, but that alone will not ensure that the student or parent understands, hears and appreciates good musical tone. Many people today cannot fathom sacrificing the money, space and maintenance expense of a real acoustic piano on top of the expense for private lessons, and yet they still want piano lessons for themselves and their children. As their teacher, they look to us for guidance on purchasing an instrument, and yet it is always an uncomfortable topic to discuss what a student can or can't afford. I ask them, however, to go and explore and I do give them facts on various brands of acoustic and electronic instruments. I tell them to try everything and pick something with the best feel and sound they can afford. The final decision of what they buy is always up to the student and their parents in the end. If they believe they can only afford an electronic instrument, I do plead with them to at the very least get something with 88 keys, a damper pedal and a weighted action, and yet they will still buy a cheap \$100-\$150 keyboard with 61 keys. Whatever they end up with, it is my job to educate them as to what musical tone is and how to produce it to the best of their ability on whatever instrument they have and whatever instrument I have when they come for lessons.

Even though the best electronic digital pianos/keyboards produce only an electronic copy of natural sounds, each brand has its own best sound that it can produce and a pianist today must learn to deal with whatever situation is thrown at them. The hope is that over time, with good teaching and lots of listening and going to concerts by great musical artists, the students and parents will learn to appreciate and value the beauty of good musical acoustic tone from a real piano enough to believe that the sacrifice is well worth it. I know this compromises the concept of trying to give beginners the best possible start, but some people, I have learned, are determined to learn things the hard way and these kinds of people just need time, space and lots of encouragement. I think that as SPB teachers, we have something unique and important to teach people. We should be willing to help and teach people of all types and backgrounds. We should also pray that we teach well enough to cause them to change and grow inside so that they can at least appreciate natural piano tone and the awesome beauty and scope of the classical piano repertoire as well as the great artists who, both past and present, perform it beautifully.

Date: Thu, 9 Feb 2006 11:43:15 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Vicki Merley <vickigrand@comcast.net>
Date: 9 February 2006

There is no need to tape or write 'do re mi' on the keys; there are black keys there to help us find the repeating patterns. Just keep singing and then show them where those sounds are. More reasons to use 'do re mi'

instead of the English note names include enabling you to sing legato on the sol-feg and to demonstrate musical tone and breathing. Try singing 'do re mi', and compare your sound to singing the note names 'c-d-e'. Notice the difference!

I'm sure many others can tell you even better. Good Luck!

Date: Thu, 9 Feb 2006 13:23:33 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Purchasing Quality Grands

From: Carol Schoen <bschoen@COX.NET>
Date: 9 February 2006

When you purchase your two pianos in "sets," do you match them for tone quality? In my first piano teacher training session with Doris Koppleman, she stressed how important it is to match the tone. This could be done with unmatched pianos (size or brand), as well as with the same size and brand. She said it is more important to have the tone matched than to have the exact same brand and size, as the whole purpose in having 2 pianos is to have the student match the teacher's tone. I am enjoying hearing how you procured your pianos, and am wondering if you took this tone issue into consideration when purchasing them.

Date: Thu, 9 Feb 2006 13:28:00 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Purchasing Quality Grands

From: Karmalita Bawar, Virginia <kbawar@EARTHLINK.NET>
Date: 9 February 2006

Thanks to all who have given sound advice on this subject. I'm glad to find out that Kataoka Sensei was speaking to my dear friend, Christine Albro, when she mentioned she should "pray" for the grands. It so happens that Christine did get two grands that year. All of this advice, and the sweet reminiscences, are exactly why I appreciate this forum! I will keep saving, searching, and building relationships with area builders/dealers/technicians. With prayer, and steadfastness, I hope to acquire two grands sooner, rather than later. And you'd better bet you'll all be the first to know!

Date: Fri, 10 Feb 2006 10:38:13 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>
Date: 10 February 2006

In response to Lisa's question of why do-re-mi:

- (1) Dr. Kataoka always told us they are much more singable than edcdeee ddd egg
- (2) Do-re-mi's have centuries of tried and true use as singable pitches
- (3) The children love them

(4) The Kodaly method has created hand signals that go with them and are fun to do (as well as educationally reinforcing)

Caroline Fraser (piano teacher trainer in Peru) is creating a reading method based on the solfeg system (do-re-mi's). I am eagerly waiting to see something on DVD. She presented it to the Suzuki Teachers at the Leadership Conference in Monterey, California last year. It was impressive.

Since the solfeg system is the universal singing system, it is a great idea to start children singing Suzuki pieces from the very beginning with this system.

Date: Fri, 10 Feb 2006 10:40:59 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Book 1 and Note Reading

From: Robin Blankenship, Atlanta, Georgia <RBlan545@aol.com>
Date: 10 February 2006

Just another suggestion to Ms. Bergen about teaching your own children:

Is there a Suzuki Piano Basics teacher within several hours of your house? Perhaps you could travel once a month for lessons - and follow through weekly at home.

It seems a little abstract to learn how to teach Suzuki Piano over the internet - most of us have spent years studying and practicing.

Date: Fri, 10 Feb 2006 11:11:00 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Carol Wunderle, Costa Rica <carol@pianopathway.com>
Date: 10 February 2006

I can't thank you all enough for your outstanding contribution to the music world in stressing good quality pianos. I'm also a pipe organist, and wouldn't think of giving a concert on an electronic organ. I fought many years getting the finest pipe organs in churches. There is no difference with the piano. My organ professor always told me I could only be as good as the organ I'm on. It's exactly like learning a language - if you don't hear native speakers, you can never speak like them.

I have fond memories of Kataoka Sensei also saying pray for 2 grand pianos. My introduction to Kataoka Sensei and praying for two grand pianos began in 1983 after 16 years of university teaching organ and piano. In 1987 I left all university and traditional teaching for Suzuki Piano Basics. My husband and I moved to Costa Rica in 1990, and it was there I found a way to have two great pianos in the studio. We became international distributors for the Baldwin company; and were able to purchase two concert grand vertical Baldwins and sell Baldwins to my students at a lower price than if they were to buy them in the

States. They are beautiful! Everyone can tell the difference in the tone. However, I don't sacrifice or deprive a student from developing the talent within them if they can't possibly have an acoustical piano at the beginning of their study. They are constantly hearing the difference in the studio and on the CDs, and those who are serious students, will have a good piano one day. I follow what Suzuki taught "Everyone has Ability" and never turn down a student.

Teaching Suzuki Piano Basics brings such amazing joy and enthusiasm for life, as you all know, as we follow the wise and wonderful teachings of Kataoka Sensei and Suzuki. They relate to all of life. May they always live in our hearts and through our students. A lot more is involved here than just learning to play the instrument. Enjoy this wonderful gift they brought to the world!

Date: Fri, 10 Feb 2006 12:01:47 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Purchasing Quality Grands

From: Hava Rogot, Bethesda, Maryland <havarogot@juno.com>
Date: 10 February 2006

Each piano has its own voice. Matching is not needed. Mine are 2 different characters and I play one while the students play the other. Theirs is easier to play than mine, easier to control and I use it to practice myself. Then I play on mine, which is very hard to control, though it has a glorious tone but is very demanding.

When I first brought it home I was shocked at the sound and thought I had made a dreadful, expensive mistake. Then I did learn to control it. It is a fine piano and I would not trade it for anything.

I allow the advanced students to play on it if and only if they want to, but many refuse as it is so hard to control. When we do unisons...multi-piano events, the students must use it and they more or less ignore the troubles with tone there. Matching should not be a problem.

Date: Fri, 10 Feb 2006 12:24:27 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Book 1 and Note Reading

From: Pam Werner <musicpam@gmail.com>
Date: 10 February 2006

Just another thought - if you write the 'do re mi' on the keys, they will have to pay attention to it and will be "looking" for the keys instead of "feeling" where the keys are. It is a different sensory perception. There's much sensory learning that comes from concentration on the sound instead of worrying about the notes in the beginning of this learning process. Having to pay attention to where the 'do re mi' is marked on the key would be equivalent to having to "look" at the notes on the written page. Singing the syllables allows them to concentrate on the so

important "concentration" on the sound and depend on their sensory perception of touch.

I think back, Lisa, to when I was where you are at currently (interestingly enough I lived in Brandon, Manitoba at the time :-)) I was doing my best trying to understand how to follow Dr. Suzuki's philosophy. I had read about him in my education class and wanted to find out more so I went to the university library. The only thing I could find was someone's master's thesis on Suzuki violin teaching. I read it thoroughly and was trying to apply the principles to my own piano teaching. When I got married and my husband graduated, we moved to Manitoba. There was a Suzuki violin program at Brandon University. That's when I found out about the International Conference in Edmonton where I was able to hear Kataoka Sensei speak. I had a five or six month old baby at the time that I was nursing and luckily my sister-in-law lived close by so she watched him while I attended the conference. I would run to her house to nurse him and run back to the conference. Hearing Kataoka speak and demonstrate that week was definitely an important turning point in my life.

So, I encourage you, as many on this list have done, to do the best you can do (which is what we are all doing, btw) and then whenever you possibly can, find opportunities to observe. I cringe every time I think about all the students I taught with such limited understanding. However, then I have to realize that I was doing the best I could at the time - I was giving them more than they would have received without me and then I am filled with gratitude for all I've learned from Kataoka Sensei and all the Piano Basics teachers that I've had the opportunity to observe and come to know - then I realize I can be happy that I did the best I could with what I had at the time.

I love this list and all you caring people!

Date: Fri, 10 Feb 2006 12:31:38 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Digital Pianos

From: Karen Hagberg, Rochester, NY <hagberg-drake@juno.com>
Date: 10 February 2006

In response to Randy Jones' posting, I encourage teachers to stand your ground and not let students begin on a digital piano. If we are really to believe that the beginning is the most important time, we have to understand that a student can be sent in absolutely the wrong direction if he or she listens first to electronic sound.

After teaching workshops for over 15 years, it has become obvious to me when a student is working on a digital piano (or even if he or she began on a digital and changed to an acoustic instrument along the way). If we are strong in this belief, and if we do not allow students with digital pianos into our programs, it makes a strong statement to parents who otherwise may not understand the importance of this. After all, if the next student has a digital, why not others too?

Here in Rochester, New York there are the Eastman School of Music and also the Hochstein School of Music (a very large and successful community music school), and both of these absolutely will not take piano students who do not have an acoustic piano. It is a requirement that any serious program makes. If we allow students to begin on something other than an acoustic instrument, it diminishes the seriousness of our Piano Basics programs in the eyes of other musicians. The real reason remains, however, that we do not want to destroy the hearing or the natural bodies of our young students.

Date: Fri, 10 Feb 2006 12:41:28 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Vicki Merley, Albuquerque, New Mexico <vickigrand@comcast.net>
Date: 10 February 2006

I first met and studied with Kataoka Sensei in Pocatello, Idaho, in the early 1990s. She played with such amazing tone. She would listen while a student played very well on a prepared piece, and I would think, "How could that be improved?" Then, Sensei would thoroughly work on a tiny section, and raise the level of that student's playing by an amazing amount, just focusing on a little basic thing. They would then play together, and the student would almost totter off the stage with the joy and realization that they had just done something very wonderful, and unknown to them. They had played at a high level that they had thought would never be possible to them. They had succeeded, and were energized to try hard to improve and keep improving.

She was emphasizing the importance of teaching on two pianos, and having the best quality instruments possible, and keeping them in good tune, and condition by having a good technician work on them.

I was so impressed by that week of lessons, and observation and practice, that I came home, took out a loan, and got a second piano, my first grand piano. I had to remodel my house to get the two pianos lined up side to side so the keyboards would be in line. My husband was afraid of what would happen when I went to the next piano workshop with Kataoka Sensei!!!

I remember Bruce Anderson saying that we needed to think of our pianos like our cars: we need to upgrade them when they wear out. We need to save, and keep improving the quality. First, get two of the best pianos you can, then, work on upgrading them. I have two grands, and now need to upgrade them. I am praying and saving, and working for that.

We are so lucky to be piano teachers, and never has the world been in such need of the joy and harmony that music brings to all. Thanks to Carol W. for writing so eloquently, and Randy Jones for the insightful comments.

Date: Fri, 10 Feb 2006 12:52:26 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Purchasing Quality Grands

From: Carol Wunderle, Costa Rica carol@pianopathway.com
Date: 10 February 2006

Before purchasing my pianos, I stressed very strongly that my two Baldwins be voiced the same; but it didn't happen. Then I realized because we are human, no two people produce the same tone, and each one is beautiful in their own right as long as they have the best possible tone to hear. That is the excitement in teaching tone - hearing each student expressing their own individual beauty from their heart.

One of my pianos is slightly harder to control; and I do exactly what Hava Rogot does in letting the student play on the one that is easier.

Date: Fri, 10 Feb 2006 21:10:23 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Vicki Merley, Albuquerque, New Mexico <vickigrand@comcast.net>
Date: 10 February 2006

I forgot to mention that I saw Kataoka Sensei for training about 2 years after I got the two pianos, re-modeled my house to fit them inside correctly, and I asked her about my situation. I had two pianos, one upright and one grand. When I asked which one the students should play on, she answered that the students should play on the grand piano, that I should strive to make 'grand piano sound' on my upright, and that I should save to get the second grand piano.

Date: Sat, 11 Feb 2006 18:40:10 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Jane Hill-Daigle <hilldaigle@TELUS.NET>
Date: 11 February 2006

In response to Vicki Merley's reminiscence that Dr. Kataoka advised her to have her students play on her grand piano, that she should strive to make her 'grand piano sound' on her upright, and that she should save to get her second grand piano:

That is my understanding also from Kataoka Sensei.

Date: Sat, 11 Feb 2006 18:49:21 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Bruce Boiney, Louisville, Kentucky <bboiney@insightbb.com>
Date: 11 February 2006

Like many teachers, my policy is to accept only students who have an acoustic piano. One of the things I tell prospective parents is that a student with a digital instrument would simply not be able to practice what I show them in the lesson; that it would not be fair to the student to put them in such a situation. If a family cannot afford an acoustic instrument and goes to another teacher who will teach them on a digital, then that child is at least being exposed to music on some level. In most cases, however, it is not a question of "cannot afford", but rather "will not afford." In many households a way can be found if the desire is strong enough. The desire will be strong if the parents understand the need. It is the teacher's job to help them understand.

Last week, I faced this very situation when I received a call from an inquiring mom with a six-year-old boy, a keyboard, and no prospects of being able to buy a piano. I talked with her for a while and directed her to my web site for more information. Today, she called back saying that she would like help looking for a piano and will come to observe lessons tomorrow! We can not tell what a family can or will afford. If it is our conviction to teach only students who have an acoustic instrument, then we just leave it up to families to make their decision. If a family chooses not to study with me, I tell them that it will not be hard to find a teacher who will teach them on a keyboard. On the other hand, families often make great choices. For example, I recall a situation many years ago when a family sold their van--and used only their pick up truck for a time--in order to purchase a piano. Imagine: one day there was a van in driveway, the next day there was a piano in the living room. Talk about making a value statement to their kids. They have since had four children in lessons, two of whom have completed Book 7, one is finishing Book 5, and the youngest is in Book 2. Their financial situation has improved over the years, but they made an important choice with their limited resources when their children were just young.

So, I think Karmalita's question of how to afford two grand pianos for her studio is the good one. It moves beyond debate into action. There may be no easy answer, but she has asked the right question! Dr. Kataoka's suggestion to pray for pianos is partly a request for divine intervention, but I think she also had in mind that in praying, the teacher would reflect on the situation and develop more conviction to look for a way to make things happen. Dr. Kataoka (and Dr. Suzuki) did not have a high opinion of excuses. Those who had much of any contact with her realize this to be an understatement. Many could tell stories about how she quashed any attempt to excuse away a situation instead of finding a solution.

As teachers we must set the example for our studio and must endeavor to teach on the highest quality instruments we can manage. If we do not have quality instruments, how can we expect parents to understand the need? It is impossible to demonstrate something that the piano cannot do. Or look at it this way, how can we continue to improve ourselves if the piano is as limited as we are! Dr. Kataoka said that if we just want to play the piano for our own enjoyment, it is OK if we don't play all that well. But if we want to teach, we must play well for the sake of the children. I think she would say the same about having quality pianos: it is our obligation to have good pianos for the sake of our students.

So, how about some practical ideas on how to fund the purchase of pianos? In short, the money must come from the students. If Karmalita cannot purchase pianos with the money that she is currently taking in, then she needs to take in more money. If sixty students is the limit that she can teach, then she needs to charge more for lessons. For example, \$10.00 extra per month per student would yield approximately \$600.00 extra per month,

which would go a long ways toward financing a loan for pianos. I don't readily recommend going into debt, but pianos for a piano teacher would be a good reason. The Small Business Administration might be a good place to contact for help in securing a business loan. When I purchased the two grands that I have now, I used a (very small) inheritance from my mother as a down payment. I could have used the money toward a down payment on a house instead, but I saw the pianos as an investment in my business. I reasoned that I could use the business to earn enough money to purchase a house, but not the other way around. At the time, I did not realize that I would have a family with three young children living in an apartment for another eight years before I could purchase the house, but in the end we were able to build a home (and a studio to put the pianos in). Now that I have the home, I realize how much it costs and think that if I had done it the other way around, I would have taught for many years on poor pianos.

So, for anyone in Karmalita's situation, if there is no other way out, I would advise a business loan, then adding the cost of the monthly loan payment to tuition and making a big deal in the studio about how everyone's experience at lessons will be much improved, students will be able to be taught so much better, etc. It should be a major event, like when a store remodels. If you can also think of some other, cheaper way to add some other value to your program at the same time--like a lending library or something--it would help parents who may not yet fully understand the importance of the pianos feel that they are getting more value for their increased tuition money. Anyway, it is the teacher's job to make them understand how the increase in cost will benefit their children. This is normal in the business world; if we go to some kind of business that has better facilities, we expect to pay more for that experience.

Someone else posted a suggestion to try to secure a lease from a piano store. Perhaps Karmalita could enter into a one or two year lease with an option to buy, so that whatever she pays on the lease will go towards the purchase price of the piano. Furthermore, every piano that is sold to one of her students during the lease period will reduce the cost of her pianos by a certain price. I have never accepted payment from a piano store in exchange for sending them a referral, but I have been offered one many times. Many stores have these referral fees built into the selling price of the piano already, so it need not add to price that families pay. Stores will be interested in this arrangement because families are much more likely to upgrade their home piano if they actually experience the difference at the lesson.

Alternatives to a loan or lease might be to fund raise, look for grant money, or ask for donations from a wealthy family in the studio who might be willing to help support the program. These options would seem to be more practical in a school situation where there is a non-profit organization to support, but perhaps they are still viable options. I do not have experience with this realm, but it would be interesting to read posts from others who do.

If we are fully convinced of the need, we will find a way to make things happen and we will inspire families to go on the journey with us. That is the way with teaching.

Date: Sat, 11 Feb 2006 19:00:08 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Lisa Bergen <bergen6@mts.net>

Date: 11 February 2006

Thanks for your advice on the workshop. Unfortunately, it is not that simple for me, especially since I do not know of even one teacher in my area. I just had a baby and I have 3 other children. I want to do the best for them while I learn more for myself about the Suzuki method. I need help, given my circumstances, from those who have learned how to "nurture by love".

Date: Sat, 11 Feb 2006 19:03:05 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Digital Pianos

From: Lisa Kenny <brinababy87@YAHOO.COM>
Date: 11 February 2006

I completely agree on the importance of students having a real piano. When I was little, we used to own both a really old upright piano and a digital, and we usually practiced on the digital. Neither our upright nor digital had any resistance from the keys, and the upright was irreversibly out of tune. When we got a Steinway grand, I'm not exaggerating when I say it made all the difference.

Date: Sun, 12 Feb 2006 08:46:18 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 and Note Reading

From: Ingrid Hersman <hersman@sisna.com>
Date: 11 February 2006

In response to Lisa Bergen:

What about checking out videos of master classes? Or purchasing videos from teachers willing to send you some of their recorded lessons? Would there be some available through SAA? In Salt Lake City we have a library of Suzuki masterclasses available to our SAU membership to check out. This I have done many times to help me review Kataoka Sensei and Bruce Anderson's Suzuki teaching styles, for example.

Lisa you are welcome to e-mail me. I've got another idea, remind me again where you are located.

Date: Sun, 12 Feb 2006 08:48:58 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Vicki Merley, Albuquerque, NM <vickigrand@comcast.net>
Date: 12 February 2006

Yes, it has been a long process getting the instruments, and place to teach. I got the second grand a few years ago, and I'm saving to replace the first one as soon as I can. I think we just do the best we can in our situation, and then do the best we can for each student. I was reading again the article about Kataoka Sensei having to buy a second piano herself because she could not convince Dr. Suzuki that she needed one! He sounds like the violinists we have here, all wonderful musicians, but not very understanding

about pianos.

Deciding what is acceptable in the first place, and holding very high standards in our studios will raise everyone up. We need to realize that we are doing important work in teaching music to young children. We need the right tools, and the right training, and continuous study. We can do this for life, just get that balance in there of work and play and family life.

Date: Sun, 12 Feb 2006 08:54:37 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Purchasing Quality Grands

From: Melissa Thieme <thiemesong@msn.com>
Date: 11 February 2006

Bruce Boiney had some excellent suggestions.

I acquired my first grand, a lovely 5'8" Petrof, by trading in my upright and making monthly payments until it was paid off. I got a great deal on this piano since they were just starting to import them into the US at the time. I started teaching on this one grand piano, praying for a second. I felt that I was not really teaching the Suzuki method using only one instrument, and I told my parents this at the time--that I should have a second piano to model what the student should be doing both aurally and physically. I prayed for that second piano. At the time our house was small and we could barely fit the one grand piano into our living room, but we did. Roughly six months passed and I ventured into a piano store in town, just to look. And there beholding to my eyes stood a beautiful 5'8" 1965 Baldwin. The owner of the store said, the one and only original owner of this Baldwin grand wanted to trade it in for a digital piano!! How ironic! To top it off, the owner of the store really didn't care too much about it because he was more into selling digital pianos. Consequently, I purchased this piano for \$9,000. It did need some action work, I had my technician restore the action, which cost \$1,000 for him to do this. It plays beautifully, the action is very responsive, and the tone of the Baldwin complements the tone of the Petrof as if two heavenly voices were singing together.

How did I acquire the Baldwin? We took out a second mortgage at a low interest rate where the interest is tax deductible, and paid for the Baldwin in full. One other highlight to purchasing an instrument for your studio is that you can write it off! Altogether both of my pianos cost me \$22,000 (with the trade-in), which I deducted as a business expense (depreciating them) when doing my taxes. The next year, we added on to our house, a studio, which houses both of the pianos, which we also wrote off, since I use that part of the house exclusively for teaching. At that point, I raised my hourly teaching rate to help pay for the mortgage on the addition. When there is a will there is a way. And if you are creative with your money and have good business sense, you can have your two pianos.

Please look into your own state and federal tax laws, etc. I am not a tax advisor. I am just telling you how we managed to buy two grand pianos. If you can possibly home-school your children, this would help too. Cutting other corners, such as no cable TV, cell phones, or any other luxuries, at least initially, will help.

Date: Sun, 12 Feb 2006 08:57:14 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>

Subject: Purchasing Quality Grands

From: Karen Hagberg <hagberg-drake@juno.com>

Date: 11 February 2006

Bravo, Bruce, for your eloquent statement. Without a good piano there can be no good piano teaching. There can be no compromise on this issue. No excuses!

Date: Sun, 12 Feb 2006 09:07:16 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>

Subject: Book 1 Students and Note Reading

From: Hava Rogot <havarogot@juno.com>

Date: 12 February 2006

To Lisa on how to resolve your difficulties:

My introduction to piano was with Connie Starr shortly after she returned from Japan. She went there to study with Kataoka Sensei while her husband studied with Suzuki Sensei, and they took 8 kids with them and coped. My eyes were opened at the new things she brought home, so that when it became possible I studied with Kataoka Sensei here and there, too. Arranging such studies is never easy. It is not something everyone can do right away. But it is worth doing, and now there are many Piano Basics teachers. You can study with one, if only for a few days, or observe for a while. Take the baby!! Keep the goal in mind. Good luck.

Date: Sun, 12 Feb 2006 12:12:00 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>

Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Robin Blankenship <RBlan545@AOL.COM>

Date: 12 February 2006

When I first started teaching Suzuki piano I went to the University of Louisville Suzuki Piano Institute and saw Dr. Kataoka for the first time. She made a deep impact on me with her daily talks. I was just amazed at what she spoke of--the truths about life and music.

At the time, I had a Baldwin Grand. That winter I purchased a Baldwin Hamilton studio upright at a good price and financed it as I had the first piano. I was praying for my second grand when a miracle happened! I had referred my students for years to the Kawai dealer year to buy pianos, always encouraging them to buy a grand. The dealer had offered me referral fees that I always refused. I told the dealer just to give my students the best deal, that I wanted my students to have good pianos.

One day, the dealer told me he wanted to "give" me a piano - Kawai RX5 (6'6") to put in my studio. It would be a "lease" but he would not charge me anything. I could not believe it! I moved my studio into the church (another miracle!) that I was playing at that didn't have a piano, only a keyboard. Well, of course after having that piano in my studio I could not let it go. So we purchased it at an unusually low price, and took out a loan from the bank. (I sold the studio piano to a local student and used the proceeds as the down payment on the new piano). When we refinanced our house to a lower interest rate, we paid off our debts and rolled the piano debt into the new mortgage (that is another idea for purchasing a piano - a

home equity loan).

During those years that I bought the piano, my husband was going through job changes and school. We did not have much furniture (furnished mostly with plants!!), but I did have the two grand pianos. I thought it was a matter of setting priorities!

Each time I upgraded I learned so much from the Tone itself. Recently, we moved into a larger home (still not much furniture!). My pianos are in a room with high ceilings and wood floors. The tone is a new revelation and has raised my level of listening and teaching. I actually heard the tone in a new way and how I produced the tone. I realized I had been using force - and that it was not necessary.

I am grateful to Kataoka Sensei for all I learned from her and all of you in the Piano Basics Community.

Date: Sun, 12 Feb 2006 13:13:17 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Cathy Hargrave <CWHargrave@AOL.COM>
Date: 12 February 2006

There have been some great ideas, suggestions, and stories on this topic. We have All sacrificed to get our pianos which is so admirable! I think each one of us really needs to think a second about that and feel all "warm and fuzzy" inside. As a group, we work so hard for the sake of music, children, society, Piano Basics, and the memory of Kataoka Sensei. I am sure she would be so pleased.

Here's my story: When I went back to Japan in 1988, I had one suitcase with spring/summer clothes, and \$1,000. While there, I got a divorce and to make a long, unnecessary story short, I ended up with those clothes and a picture of my wedding dress. It was a horrible time in my life Except I had the comfort of music and Suzuki Piano to sustain me--and the development of new friends. (yay!)

Skip to 1991. I returned to the U.S. and located in one of The most expensive places to live in the country - the Monterey Peninsula in California. Why? Because a crusty little 80s something year old Suzuki teacher, Connie Sellards, offered to give me her students so she could retire and it was a Gorgeous place to live. So I lived with Connie and her husband, Bob, for 4 months and taught her 6 students (who were accustomed to paying \$65.00 a month) on her grand piano in the living room. In Sacramento that August, I told Kataoka Sensei I had no idea how I was going to teach because I had no money, no savings, no credit history, no car, and no place to live.

The next morning Sensei gave me a name and telephone number to call. It was the president of Kawai America who gave me the number of the sales rep for Northern California. From there, I was told to call the local store in Monterey. They sold me 2 grands below their cost price (with some grumbling). Connie and Bob, who had only known me 2 months, co-signed the loan. The next chapter in this story was finding a place to live and put those pianos! I did, and during the 2 years I lived there, I walked everywhere I went, worked in a candy store in Carmel (Fun!), and built up a studio of 28 students. When I left, I was lucky enough to find a Suzuki teacher who would relocate and take over my studio.

So that's my story about Sensei and purchasing quality grands.

Date: Sun, 12 Feb 2006 20:52:23 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Query: Master Class Videos

From: Suzanne Machbitz, Oahu, Hawaii <Suzannemachbitz@AOL.COM>
Date: 12 February 2006

How can I purchase master class videos? Mahalo from Hawaii.

Date: Sun, 12 Feb 2006 20:57:38 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: New Zealand Teacher

From: Hava Rogot <havarogot@juno.com>
Date: 12 February 2006

There is a teacher in New Zealand who graduated from Matsumoto in 1983, I think. She was there working on graduation when I was visiting my son, Joe, who graduated in Matsumoto on violin with Dr. Suzuki that year. I do not recall her name and have lost track of her, but someone on this listserv should know who and where she is.

Date: Mon, 13 Feb 2006 11:46:06 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Kataoka Sensei Reminiscences and Purchasing Quality Grands

From: Aleli D. Tibay, Laguna Niguel, CA <alelitibay@COX.NET>
Date: 13 February 2006

Today is the anniversary of my arrival in the USA in 1982. My husband and I had \$1000 in our pockets, and a suitcase each. My husband found a job for \$1000 a month and I found a piano teaching job at a music school that paid \$9 per hour. Also substituted occasionally for an organist at a nearby church for \$200 a month. I had no car, and usually walked 30 mins. each way to the school or church. (I should have bought a bike first!) Our apartment rent was \$600 a month.

After a few months, we had scrimped and saved and had enough for a piano. In spite of a university music degree, I didn't know how or what to look for in a piano. I just went by the price and didn't even bargain with the piano store salesman. Six months after buying the piano, I realized my mistake (not with the piano, but with the price). My own piano student bought the same piano at the same store for half the price I paid.

In the summer of 1983, I started doing SAA units in Southern and Northern California, not knowing there was a better way to obtain Piano Basics training. I didn't get to meet Kataoka Sensei until 1988 at a San Diego workshop. I was sold! I knew she was who I wanted to study with forever. I would say 99% of how I teach today was learned from observing and participating in Piano Basics workshops; 1% came from my college music degree (remember I couldn't even tell what a good piano ought to sound

or feel like).

After every Kataoka workshop since 1988, I would return home totally inspired. However, reality would hit bitterly with facing my terrible upright piano, the Schafer and Sons. Now, I knew to distinguish good from bad sound. After a summer workshop in 1989, I had socked away \$3000 and bought a Kawai US-75. Since 1982: still no vacations, no dining out, no jewelry, no presents except for my son (born 1986). It took more prayers and sacrifices, until I was able to afford another upright US-8x to match in 1994. At last, I was rid of the Schafer and Sons.

Kataoka Sensei really woke up my ears and fingers. The more I studied with Kataoka Sensei, the more miserable I was without a grand piano. For several birthdays, Mother's Day, and Christmas, my son would draw grand pianos on cards for me. He knew what I wanted! In November of 2001, I took up real estate courses. After my first listing sold June, 2002, I bought my first grand piano with the commission, but still had to make a home equity loan for the balance. It was delivered to the house at around 1:00 in the afternoon. I played until 10:00 p.m. that night and for several weeks after. I was so ecstatically happy, but that soon wore out. I was soon pining for a second grand piano. I thought: it was impossible even if I got the funds to get one as there was no space for two grands in our tiny house.

Year 2005, I had four real estate listings. Two of them were personal: selling my tiny house, and buying a bigger house. I got my second Kawai RX3 last July 2005. Yes, I am contented for now. Perhaps, Steinways in the future? Keep your dreams alive and never give up. Thank you Kataoka Sensei for everything!!!

Date: Mon, 13 Feb 2006 11:48:51 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Query: Zen Editions of Suzuki Piano School Books

From: Melissa Thieme <thiemesong@msn.com>
Date: 12 February 2006

I am looking to purchase the Zen editions of the Suzuki Piano School Books. Do you know where or how I can purchase these editions without taking a trip to Japan?

Also, can somebody please tell me what "rf" stands for as a dynamic marking in Kuhlau's Sonatina Op. 55 No.1. Is this a typo? Thank you!

Date: Mon, 13 Feb 2006 11:53:03 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Lisa Marie Bergen, Manitoba, Canada <bergen6@mts.net>
Date: 13 February 2006

Thank you for all your advice and encouragement. Some days I feel like selling the piano so I don't need to think about this. Of

course I could never do it. I just need to do the best I can for now. I am very thankful that my mother bought a decent piano for me after sending me through 13 years of lessons.

I am in Manitoba, Canada, for those of you who asked.

I am so eager to learn; I just have no example to follow. I am considering some videos or DVDs if any one has some suggestions. Have any of you considered video taping your lessons? Because if you would I would be the first to buy them!!

Ingrid - What is your other idea?

Robin - Yes, I homeschool. Would love to talk more with you about all this.....

Date: Mon, 13 Feb 2006 12:13:37 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: New Zealand SPB Teacher

From: Cathy Hargrave <CWHargrave@AOL.COM>
Date: 13 February 2006

Concerning a SPB teacher in New Zealand:

I don't know where she is but her name is Mayme Earle.

Date: Mon, 13 Feb 2006 21:10:03 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Southwest Suzuki Piano Institute, 17-21 July 2006

From: Karen Hagberg, Rochester, New York <hagberg-drake@juno.com>
Date: 13 February 2006

Please everyone note this information that did not make the deadline for the last published Piano Basics News:

Southwest Suzuki Piano Institute
July 17-21, 2006
Southern Methodist University, Dallas, Texas.
Featuring Bruce Boiney, Ann Bowman and Cathy Hargrave
Teacher-training - Volume 3 by Cathy Hargrave
Contact: Cathy Hargrave at <cwhargrave@aol.com>

Date: Mon, 13 Feb 2006 21:26:14 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: SPB Workshops Web Site Update

From: Karen Hagberg, Rochester, New York hagberg-drake@juno.com
Date: 13 February 2006

There is an updated workshops page on the website. Please consult it and inform me of any new additions or changes. Thanks so much.

URL: <http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/Workshops/index.htm>

Date: Tue, 14 Feb 2006 13:03:42 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Definition of rf

From: Anne Bowman <AnneMBowman@aol.com>
Date: 14 February 2006

rf means:

rinsforzando-reinforcing, sudden accent (same as sforzando), reinforcement of tone for a note, chord or short passage.

Date: Tue, 14 Feb 2006 13:05:23 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Workshop: Reston, Virginia, 17 - 21 February 2006

From: Karen Hagberg <hagberg-drake@juno.com>
Date: 14 February 2006

Gretel von Pischke reports a workshop this week with Cathy Hargrave:

Feb 17 to 21, 2006, Reston, Virginia. Featuring 13 visiting students from North Carolina and Virginia, with a Friendship Concert on Friday Evening, February 17.

Contact: Gretel von Pischke <gretelvp@bigplanet.com 703-860-5654.

Date: Tue, 14 Feb 2006 13:11:57 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: New Zealand SPB Teacher

From: Hava Rogot <havarogot@JUNO.COM>
Date: 14 February 2006

Thanks, Cathy. The teacher in New Zealand was Mayme Earle. I wonder where she is--no word from her for ages.

Date: Tue, 14 Feb 2006 15:44:49 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Institute: West Coast Suzuki Institute, 23 - 27 June 2006

From: Mei Ihara <iharam@earthlink.net>
Date: 14 February 2006

West Coast Suzuki Institute
Piano Basics Research Workshop starts June 22.
Special concert with Seizo Azuma: June 24, 7:00 P.M.
Music Institute starts June 23 to 27.
Please visit our website: <http://www.suzukimusic-oc.org>
or contact Mei Ihara <iharam@earthlink.net>

Date: Tue, 14 Feb 2006 15:56:21 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Cleo Brimhall, Salt Lake City, Utah, <mailto:callcleo@msn.com>
Date: 14 February 2006

For Lisa (Parent teaching without a SPB studio teacher):

I understand the overwhelming situation of three young children, a baby, wanting so badly to provide your children with the quality and wonderful musical experience that the Suzuki method provides. If I understand correctly, you are lucky enough to own a quality piano and you are not paying a teacher for lessons. (Although I do understand the financial restrictions of a young family and you are not making any personal income from teaching.) But if you have been reading all of the letters that are being written about the sacrifices and miracles that Suzuki teachers and families have been experiencing in getting quality grand pianos, you must be beginning to realize that Dr. Suzuki (and Dr. Kataoka) worked on the premise that nothing was impossible.

I strongly personally believe that in order for you to give your children the best experience with music you must find a way to get to a Piano Basics Workshop. Consider the cost to be what you would normally be paying for a piano and for lessons for them. Save, Borrow, Pray - whatever it takes. Come to a workshop and you will then understand why I am saying this. If necessary bring your baby - or your child who is studying for a lesson. Last year at the 10-Piano Workshop preceding the concert in Sacramento, one of the young Japanese teachers brought her 5-year-old son. He was playing in the Twinkle group. She brought a blanket and toys, situated him in a corner of the room, and that sweet boy entertained himself while his mother was busy helping coach the rehearsals. And he was there for his own rehearsal, ready to go.

I tell you this only to let you see that many things are possible if we start "thinking outside the box."

There is so much to learn about the Suzuki music experience that can't be learned from the music books, from any book (by the way, have you read Dr. Kataoka's How To Teach Beginners) - even from viewing videos of teaching - even from viewing videos of Dr. Kataoka's own teaching - All of the things I just mentioned will be 100% more meaningful once you have experienced the teaching Live and In Person. There are so many teachers and parents that attend these workshops and are so generous with their sharing of experiences and ideas. Questions will be answered on the spot. Little things that we would all forget to tell you will be observed first hand.

This experience would be so well worth your time. Once you do it you will know. Please don't give up. It is a wonderful desire and a wonderful goal. You can do it. As Dr. Suzuki said: "Do not hurry, do not rest. Without stopping, without haste. Carefully taking one step at a time will surely get you there."

[Web Editor's Note: Dr. Kataoka's How to Teach Beginners is online; putting it online was the first step in creating the Suzuki Piano Basics web site and Suzuki-L; a separate posting on Dr. Kataoka's involvement in the origins of these online activities is forthcoming from your web editor. To access her book, go to:

<http://core.ecu.edu/hist/wilburnk/SuzukiPianoBasics/KataokaSensei/HTB.htm>

Date: Tue, 14 Feb 2006 22:49:15 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Book 1 Students and Note Reading

From: Betsy Wieser <wwieser@TELUS.NET>
Date: 14 February 2006

To Lisa Marie Bergen:

I am a Piano Basics teacher and live in BC. I know of several teachers in Sask. who teach Suzuki Piano Basics as well, and that is only about 6 hours from Winnipeg. If they have a workshop, it would be worth your while to go for a weekend. I could get you in touch with them.

Date: Thu, 16 Feb 2006 09:50:27 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Piano Tone

From: Melissa Thieme <mailto:thiemesong@msn.com>
Date: 14 February 2006

Thank you for your responses on what the term rf means. I have not seen this term and have wondered for quite some time, but always forgot to ask what it meant in this particular Sonatina. I also tried looking it up in a couple different music dictionaries, but it was not listed as a dynamic marking. So, thank you for making it known to me.

Just a word on piano tone. It was said in some earlier postings that it is not important that the both pianos' tones need to match. I do agree with this, except, when one piano is voiced mellow and the other is voiced bright.

All pianos have a different character, whether they are of the same make or of different make and/or year, consequently having a different tonal quality, which is fine. But I find that if one is voiced to not complement the other, then it is very annoying and confusing to the student.

Date: Thu, 23 Feb 2006 08:14:28 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Piano Basics Foundation Directory, 2006

From: Karen Hagberg <hagberg-drake@juno.com>
Date: 23 February 2006

The printed directory of members of the Suzuki Piano Basics Foundation will come out in our next newsletter. If you have been considering membership in the Suzuki Piano Basics Foundation, there is still time to get into this year's directory. Please send a check or money order for \$25 to our treasurer, Linda Nakagawa (242 River Acres Drive, Sacramento, California 95831) along with your name, address, phone number, fax number and email address. At this late time, please also notify Linda by email <g.nakagawa@comcast.net that your check is in the mail, as she is "holding the presses" for late renewals.

Sadly, there are numerous unpaid members who have been dropped from the current membership list and who will not appear in the directory unless your dues are paid immediately. If you do intend to send in your dues, please

alert Linda by email and send in your dues asap. We want you in the Directory!

Date: Thu, 23 Feb 2006 10:19:12 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences and the SPBF Web Site

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>
Date: 23 February 2006

On 12 October 1993 six-year-old Shelly and I experienced our first Suzuki Piano Basics lesson with Gretchen Lindeblad, who had studied Suzuki piano with Dr. Shinichi Suzuki and Haruko Kataoka in the early 1970s in Matsumoto, Japan. Posture, tone, and "Twinkle" starred prominently that day.

By March 1995 Shelly had celebrated her _Book 1_ recital and we had moved on to "Happy Farmer." Such was our progress when with great anticipation some three weeks later we attended the performance of Alfred Brendel in the School of Music on the campus of East Carolina University. No doubt for those who could tell, Brendel played his Beethoven piano sonatas well, perhaps flawlessly, but I learned that night that he was not Suzuki trained. His public behavior portrayed an egocentric world out of key. Brendel complained about the Steinway, which was especially shipped to campus and tuned for him, even though we had several concert Steinways of our own, and from my vantage point proceeded to embarrass his host and our resident piano technician in front of the audience. Rather than make this exceptional instrument exalt Beethoven, sadly Brendel instead exhibited his poor manners. As a Suzuki Dad, my appreciation for Drs. Suzuki and Kataoka and their pedagogy grew exponentially that night. What a contrast there was between the sensibility and education of the two Japanese teachers and this remote Moravian student of the great German composer.

During those same weeks I created my Academic Home Page. I wanted to incorporate online assignments for my undergraduate students to see the past through the eyes of other cultures, especially through African and Muslim eyes for students in my Africa and the Middle East history classes. Given the complex length of internet addresses, one could not easily write them up on a blackboard or pass them out in hard copy in class. Once I could create a web page of links, I began to realize as a Suzuki Dad that Suzuki teachers and parents were similarly isolated worldwide from each other. Japan, and even US-based summer institutes, were far removed from the daily toil of piano practice inside the homes of most Suzuki families. Perhaps I could use my new skill to help them, especially the parents in our local studio. While the Internet today has become a vast, eclectic collection of valuable resources and utter trash, I was only able to find about 5 links directly related to the Suzuki world in 1997. I compensated by adding links to piano manufacturers, which were themselves still coming to terms with the new medium. The web sites for Steinway and Kawai at that time were very rudimentary.

My family and I had attended the Suzuki Piano Basics Summer Institute a year before in 1996 at the University of Louisville. I was enthralled to see daughter Shelly and other Suzuki kids enjoying each other's company. Institute teachers were without exception outstanding. Some of us Suzuki parents were fortunate enough to sign up our children for lessons with Kataoka Sensei. For those of you reading this who have never attended an institute in Louisville, Kataoka Sensei's lessons were carried out in a concert hall on stage with two grands in front of seated studio teachers, also on stage, who had come to take a lesson from her and to observe her

teach Suzuki kids.

Those of us most fortunate experienced the charisma and determined, caring guidance of Kataoka Sensei. Poor me--a Suzuki Dad who's deaf in one ear with constant tinnitus in the other from acoustic trauma--I could be forgiven for not hearing something. But for the Suzuki Piano Basics teachers--I am glad I was not at the other end of one of Kataoka Sensei's famous stares! Whether studio teacher, Suzuki parent, or even the child oblivious to the moment, who wouldn't have been self-conscious in the presence of Kataoka Sensei, the personification of Benzaiten, the Japanese Goddess of Music.

With the lingering melody of the 1996 summer institute in mind and having filmed the lesson daughter Shelly had received from Kataoka Sensei, at the institute in 1997 I felt confident enough to arrange a meeting with Kataoka Sensei to ask about Japanese Suzuki web sites. Perhaps there were sites in Japan I had not discovered, I thought to myself. Search engines at this time were not as efficient as Google today. With the help of her translator, Ken Matsuda (whose daughter Lilly was a fabulous Suzuki student--her performance and lesson with Kataoka Sensei completely blew me away), we met in the University of Louisville's Music Library, where several computers were online. I pulled up my sparse web page of some five links and asked her to recommend additional web sites. She looked at it, turned to Ken Matsuda, and said to him in Japanese, "Tell him I want him to put my book on his web site."

Astonished, I responded, "I am just a Suzuki Dad, a historian!" I continued, "Let me show you where your book should go." One of the early Suzuki web sites in English was the Suzuki Association of the Americas, now located at

<http://www.suzukiassociation.org/>

With subtle diplomacy she responded, "I don't know those people." She then repeated her request. I knew that putting a book online was quite different from adding a couple of links, so I said, "Let me look into this and I will see what I can do." I later discovered that her relationship with the SAA was strained. Others on this list may want to comment. I will make this observation: nine years later, a search of the SAA's web site today contains only one obvious reference to Dr. Kataoka, a bibliographic reference, and a search into the discussion archives of Suzuki Xchange reveals that she is either unknown or ignored.

Yet I am not surprised, as two attempts of mine to have our quite deep Suzuki Piano Basics web site listed on the SAA's web site proved futile. A link to the SAA, of course, has been listed on the SPBF web page for nine years. What I had discovered, as your web editor, is that the beauty of the Suzuki world has some adult warts, fortunately hidden from the kids and their parents. Undeterred, I took up Kataoka Sensei's cause more fully. Our expanded Suzuki Piano Basics Foundation web site and discussion listserv, Suzuki-L, are the results.

To exemplify what Kataoka Sensei has meant to me: in 1998 at the third and last Louisville Institute Shelly and I attended, I shared with Dr. Kataoka the major advances in content the web site had made and described it somewhat clumsily as having done this for her. Without hesitation she corrected my poor posture and misplaced tone, and said, "Dr. Wilburn, you have done this for the children of the world!" And yes, so I have, and in my embarrassment she gave me a great compliment I will always cherish.

Date: Thu, 23 Feb 2006 20:45:07 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences and the SPBF Web Site

From: Diane Densmore, Port Orchard, WA, USA <ddensmore@telebyte.com>
Date: 23 February 2006

Thank you so much, Kenneth, for sharing your impressions of Dr. Kataoka and her contributions to the world of Suzuki piano! As a teacher, I think it is so valuable to hear the thoughts and perspectives of parents, as well as those of other teachers. For those of us who are Suzuki parents as well as teachers, the reflections and observations of other parents can be very helpful. I find your postings on this subject to be especially meaningful, since you are in the unique position (within this listserv) of being an experienced Suzuki parent, but not a teacher. I hope you will continue to share your thoughts with us. (Are there other parents out there whom we have not heard from?)

Thank you also for creating the Suzuki-L discussion listserv. It has been a wonderful source of information and inspiration to me over the past couple years. It has also generated lots of good discussion in my home and with the group of Suzuki piano teachers that I study with and see on a regular basis. I cannot tell you how much it has helped me to feel more connected to all the other Suzuki piano teachers out there who I am not able to connect with in person.

I would also like to say that I have so appreciated your tact, good judgment, and impeccable manners in those instances when you have acted as moderator and facilitator on this listserv.

I hope others will join me in giving you some well-deserved recognition for your contributions to the world of Suzuki piano through your role as our web editor. (I hope this will not break any rules of listserv etiquette).

[Web Editor's Note: Your kind remarks are very much appreciated.]

Date: Fri, 24 Feb 2006 05:19:27 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences and the SPBF Web Site

From: Hava Rogot <havarogot@JUNO.COM>
Date: 24 February 2006

Hooray for Ken Wilburn! Thanks for a good job all along and for your memories.

Re tinnitus: if you get a hearing aid, perhaps it will take away that inner noise, which is caused by your own hearing equipment (ears). If that equipment (your ears) must take in outside noise and process it, your random noise will be drowned out--maybe, if you are lucky. It works for me.

[Web Editor's Note: Thanks, Hava. I will respond to your welcome and helpful comments on tinnitus in a separate posting to Suzuki-L later today in the context of piano tone.]

Date: Sat, 25 Feb 2006 09:54:22 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Query: Suzuki Piano Master Class Videos

From: Suzanne Machbitz, Ohau, Hawaii <Suzannemachbitz@AOL.COM>
Date: 25 February 2006

This is to follow up on an earlier query about videos of Suzuki Piano master classes. Would someone please update us on the availability of these important resources?

Date: Sun, 26 Feb 2006 12:46:09 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Suzuki Piano Master Class Videos

From: Cleo Brimhall, Salt Lake City, Utah <calcleo@msn.com>
Date: 25 February 2006

My experience with Master Class videos is that each workshop sometimes would make these videos for the people enrolled in the workshop. I don't know if any of the past workshops have any of these videos archived. I do know that the Suzuki Association of Utah has some archived videos. I am trying to remember the most recent time Dr. Kataoka taught in Utah - I think it was 1998. The archived videos are available on loan to members of the Suzuki Association of Utah.

Also, several individuals would take personal videos at various workshops. Again, the Suzuki Association of Utah has some DVDs of the rehearsals at the past two 10-piano concerts. The tape quality is not great but the study resource is wonderful. Those of us who attended the rehearsals and the workshops that are recorded use them in our study groups to keep our memories alive and our research progressing.

It might be a worthwhile project to collect the recordings of Dr. Kataoka's work. The drawbacks that I can see are: the recordings taken out of context ("you really had to be there") can be misconstrued, and the fact that the work was always a research work in process. Older recordings would not have reached the discovery stage of the later recordings. And with Dr. Kataoka's foresight and guidance that research is still going on. The Piano Basics teachers as a group are working not only to keep Dr. Kataoka's work alive but to continue this process of Research. The synergy is very evident in this group. The current planned workshops are the Very Best resource available to us at this time.

Date: Sun, 26 Feb 2006 18:10:39 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Tone and Hearing Disabilities

From: Kenneth Wilburn, Greenville, NC <wilburnk@ecu.edu>
Date: 26 February 2006

Adults and children are often hearing disabled. This affects one's ability to hear good piano tone, so important in the Suzuki method of teaching. I estimate that I have 75% less hearing than someone with routine hearing. While I can hear forte, piano, and their gradations, I know I cannot hear the complete and rich spectrum of sound that any single piano key produces when stroked correctly with finger pads. I am certain others hear a brighter, richer sound than I.

Hearing aids often do not have the friendly, corrective results of eye

glasses. Teachers may not realize that hearing aids do not restore hearing as readily as glasses can restore sight; thus, hearing impaired students who must wear hearing aids will not hear tone the same way teachers hear it.

Hearing aids are sophisticated amplifiers with built-in equalizers. The sound sensation produced by a first rate hearing aid is similar to having a speaker in your head that you are listening to inside a barrel, or somewhat like speaking through a microphone while close to a speaker, just before feedback. Either can hardly produce the sensation of hearing good tone Suzuki Piano Basics teachers hear every day. Rather than correcting the deficiencies of the ear, as glasses can do for the eyes, hearing aids boost sections of the sound spectrum the wearer hears the least, somewhat like a sound system's equalizer. Unfortunately, the end result is artificial. To put it another way, the result of hearing aid enhanced sound is substantially different from the sound heard by those with routine hearing who simply turn up a stereo, car radio, or adjust their stereo's equalizer settings.

My query for the studio teachers is this--what do you do to help your hearing impaired students? Do you use visualization techniques to assist poor hearing? Provided students can hear somewhat, do you suggest they practice without their hearing aids?

Date: Thu, 2 Mar 2006 16:31:27 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Kataoka Sensei Reminiscences and the SPBF Web Site

From: Pam Werner, Maumelle, Arkansas <pam@ARWELLNESSGROUP.COM>
Date: 2 March 2006

Thank you, thank you, thank you, Kenneth for getting the Piano Basics website and listserv going. The listserv has been such a great way to feel more connected to those who have had such an impact on my life in getting to know them through the years of observing Dr. Kataoka's teaching. It is sometimes difficult to be so far from the larger pockets of Piano Basics teaching and this has been so effective for me, and I appreciate it so deeply.

Thank you also for sharing your story - it made me think of so many different feelings and emotions I have experienced in this wonderful process we are in. I want to also thank Lisa for getting the story sharing going about Kataoka Sensei. Are you collecting and saving these? I've read in these emails things I didn't know about many of the teachers I have connected with over the years. It made me feel so warm and fuzzy all over, being reminded by each of you about our wonderful sensei. It would be nice to have them collected on the website in a section where we can go back from time to time to read over them. I know it would mean a lot to me to be able to read them from time to time.

Thanks for doing it for the children of the world :-)

[Web Editor's Note: Thanks, Pam. On postings, including those about Kataoka Sensei--all postings from the birth of Suzuki-L (Monday, 10 February 2003, 20:53) are in its archives. However, they cannot be searched or viewed online. Subscribers can download them if you know how; however, I would advise you not to do so presently. If you were to download them, and save the file to your pc/mac, the archive would contain a great amount of distracting gibberish, due to technical issues involving message formats. I am presently cleaning the archive file up for listserv members. Just

exactly how I will get the cleansed file to you, I am still considering. I do not want to clog your mailboxes with such a large posting. In any case, the archives are about 350 pages long, gibberish included. I estimate actual content to be about 250 pages. I shall report back to subscribers once I have completed the editing. Once the archival file is in presentable form and you have it downloaded on your computer, you can then search it with your own software. Give me a week or two.)

Date: Thu, 2 Mar 2006 20:21:31 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Tone and Hearing Disabilities

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>
Date: 1 March 2006

I am hearing impaired. So was Dr. Suzuki. He had a highly sophisticated Swiss hearing aid. That sort of thing is now available in the US. When I had trouble hearing the soft spoken conversation of my little students I went for testing and got some fairly advanced hearing aids.

Before using hearing aids, the left hear tested about 30% deficient for speech; that is, I heard the wrong words or no words at all 30% of the time. The hearing aid brought that ear up to "normal" when using the violin channel. I found that hearing the spoken word in my left ear increased some 30%. This level has been kept up for several years now.

There are digital as well as analog aids. I chose analogs as I was not willing to give up what is lost when signals are digitalized. My audiologist spent a lot of time with me and the ear devices going over the spectrum of frequencies for both violin and piano. There are 2 channels one for each but none for speech. The violin channel does fairly well for speech. Amazing sounds can be created by these tiny amplifiers. I also found that bringing those sounds into my head meant that the tinnitus was quieted because real sounds not internal sounds were being "heard." This is all very complex and you need a sharp audiologist to work with you to get the best results. You can hear the variations in tone color with aids. They might not be exactly what the normal ear picks up but it will give you the ability to distinguish good from bad and heavy from light and down from up etc. You can become as sensitive as you like by practice with aids. Your student who might also have a hearing loss should be encouraged to work on it and with it, using the aids and having them carefully tuned to piano tone, if possible. Here you might want to carry a piano tape to be used in the fitting sessions. I carried the violin and that was fine but I could not, of course, carry a piano with me, so it was running back and forth week after week judging different settings.

Music is an auditory art; it is Not visual, so using visual aids is probably not the way to go--any more than putting colored dots on the keys to denote pitch. Those short cuts are tempting but should be ignored. They are counter productive.

For your students, the more they listen to the good tapes the better they will become. I have a chart giving credit for 750 hours of listening, including listening at night during sleep. They get 2 months to accomplish this. Those who get to 750 earn a prize. Daughter Becky who teaches cello came up with this idea when her students were not listening enough. They got a certificate for ice cream. The first student I had who got to 750 was also allergic to dairy foods! Since she is a violinist, she got a gold flecked bar of rosin instead. That was priceless. We have to be creative,

too.

Date: Fri, 3 Mar 2006 08:54:45 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Lisa Marie Bergen, Canada <bergen6@mts.net>
Date: 3 March 2006

Hello Everyone!

I am thankful for all of your advice. I continue to plod along with my children.

I am still searching for Suzuki Piano Basics teachers who will let me come and observe.

I am still struggling with teaching my kids the songs by rote. We are playing "Honeybee," "Lightly Row" and "Cuckoo" for memory. I don't know how much to expect. How do I know when they have mastered a song? I do not want them to become bored with playing the same songs. If they can play through a song and correct themselves if they make a mistake, is this good enough to move on?

How do we add the LH? Do they need to memorize the entire piece LH separately?

Would anyone be willing to video tape some of their own private lessons for me to purchase? Does anyone know of anything on video that would benefit me?

Date: Fri, 3 Mar 2006 10:36:08 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: "Wilburn, Kenneth" <WILBURNK@ecu.edu>
Subject: What Teachers Make

From: David Williams <Suzuki1david@aol.com>
Date: 3 March 2006

I thought Suzuki Piano Basics teachers and parents would enjoy this email I got today.

"What Teachers Make"

The dinner guests were sitting around the table discussing life. One man, a CEO, decided to explain the problem with education. He argued, "What's a kid going to learn from someone who decided his best option in life was to become a teacher?" He reminded the other dinner guests what they say about teachers, "Those who can, do. Those who can't, teach." To stress his point he said to another guest; "You're a teacher, Susan. Be honest. What do you make?"

Susan, who had a reputation for honesty and frankness replied, "You want to know what I make? "I make kids work harder than they ever thought they could. I make a C+ feel like the winner of the Congressional Medal of Honor. I make kids sit through 40 minutes of study hall in absolute silence. "You want to know what

I make? I make kids wonder. I make them question. I make them criticize. I make them apologize and mean it. I make them write. I make them read, read, read. I make them show all their work in math and perfect their final drafts in English. I make them understand that if you have the brains, and follow your heart, and if someone ever tries to judge you by what you make, you must pay no attention because they just didn't learn."

Susan paused and then continued. "You want to know what I make? 'I Make a Difference.' What do you make?"

Teachers make every other profession possible!

Date: Sun, 5 Mar 2006 14:13:18 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Hava Rogot, Bethesda, MD <havarogot@JUNO.COM>
Date: 5 March 2006

Dear Lisa... Carry on.

The kids will not be bored with repeating songs, but You will, so do not let your feelings interfere with their learning and repeating. Each repetition is different and means a step forward. (Usually) do not be in a rush to learn new songs to go ahead. Make the old song beautiful, especially "Twinkles." I cannot stress "Twinkles" enough!! I will try to record on video some lessons for you to see and hear. I have a new student, an adult, beginning this week and will make a record of his progress. He is also a teacher in elementary school, so I expect insights as well as thorough practices from him. You could take this as a model for yourself, though not for the children.

Just learning the notes of a piece does not mean it is learned. Each piece in _Book 1_ has embedded many musical "words" that will be used over and over forever. I tell the children we can teach a cat or chimp to play the notes. They are only the first step to learning a piece. "Honey Bee" has that figure that is repeated and you will need to repeat that forever as it is a common group cluster of notes. It is like learning the word "the" in English. The next steps, learning the falling third and then rising thirds--my, how important those are forever in music. They must be studied and perfected and internalized. Making "Cuckoo" different from "Lightly Row" is a problem, as students can become confused. I have the students do at least half of _Book 1_ before beginning to add the left hand. Some do it by themselves but some have to be urged. Some do it with left alone and others do it as the tape is heard--that is two sounds at the same time. To get to the sound of two sounds together I might go ahead and do "Mary Had a Little Lamb" sooner than the tape has it. But Be Careful with "Mary." To get notes exactly the way they are on the tape is not the way we sing it. Different students will respond to learning C-chord vs. G-chord in different ways. Watch what they are telling you about that.

Date: Sun, 5 Mar 2006 14:28:16 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Cleo Brimhall, Salt Lake City UT <callcleo@msn.com>

Date: 3 March 2006

Hi Lisa,

I picked up immediately when you said teaching by rote. Suzuki teaching is quite different from rote. It is aural. You can teach someone to play their songs on a silent or a paper keyboard by rote. It would just be a question of where to put each finger. Sound would not be involved at all. Dr. Suzuki called that "Musical typing" - Rote is quite different from aural.

Aural means the sound is the teacher - the student doesn't need to be shown or told how to do it. That is why the listening is 24/7. The sound is the teacher. Sometimes a timid or hesitant student needs to be shown where to begin (and we always need to be cheerfully monitoring "Please use finger 2 on this sound" to keep the fingering accurate; after all, you cannot hear fingering).

In _Book One_ all pieces need to be played entirely hands alone before they are played hands together. It is fun to play duets (mom or teacher on one hand, the student on the other). Students can also play with CD hands alone after they have mastered the fluency of the piece. This aids the ear in how the sounds go together. After _Book One_, the hands alone first continues to be a way to learn - but it can be done by sections, instead of the entire piece.

Left Hands are difficult, no question about it. They may need a little more guidance. I often have children close their eyes (so that they are not copying what they see) and play a phrase or a measure and ask them to play it back to me. Sometimes in _Book One_ you need to make up a lot of little random copy tone games like this to help the children "get the point" of how to find the sounds. It can always be fun. And it is a natural way to learn so it will catch on.

In _Book One_ I only "teach" two songs - "Twinkles" and how to play "Cuckoo" hands together (after they have learned hands alone of course). The rest of the pieces, right hand and left hand, they learn from listening with only the guidance mentioned above. And what I teach is body position, tone quality, body position, tone quality, body position, tone quality, etc. etc. etc.

Have to run. This was done in a hurry. Love, Cleo.

Date: Sun, 5 Mar 2006 14:52:35 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Lisa Marie Bergen, Canada <bergen6@mts.net>
Date: 5 March 2006

I have been reading _How to Teach Beginners_ by Haruko Kataoka. I would like to know if there are more books or detailed instruction that would go with it. I have also been reading _Studying Suzuki Piano: More than Music_ by Carole L. Bigler and Valery Lloyd-Watts. Does this book agree with Dr. Kataoka's method?

Date: Sun, 5 Mar 2006 19:26:54 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>

Subject: What Suzuki Piano Teachers Make

From: Gretel Von Pischke <gretelvp@BIGPLANET.COM>

Date: 5 March 2006

What Suzuki Piano Teachers Make: A Few Thoughts!

- A We make students Appreciate Great Music
- B We make Budding stars
- C We make Confident performers and Converts to Classical music
- D We make Dedicated students and families
- E We make our Ears work hard to hear tone, pitch, rhythm and all manner of musical nuance
- F We make Friends through music at home and abroad
- G We make Grateful families
- H We make Healthy playing Habits
- I We make Inspired performances
- J We make Joyful music
- K We make Kinder more sensitive musicians
- L We make Listening skills more acute and teach Life affirming skills
- M We make Musically sensitive ears
- N We make Nurturing by love an art form
- O We make Over active children calm down
- P We make Piano Playing fun
- Q We make Quality tone appreciated and sought after
- R We make music Reading possible
- S We make Spirits bright
- T We make Talents blossom
- U We make Unlearning bad habits necessary
- V We make a Value of trying hard
- W We make Ways to express our feelings through music
- X We make Xercises fun
- Y We make folk consider the potential of very Young children and develop their abilities
- Z We make students Zero In and learn to Concentrate.

Date: Sun, 5 Mar 2006 20:04:26 -0500

Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Works and Recordings of Haruko Kataoka

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>
Date: 5 March 2006

Dr. Kataoka has also written Sensibility and Education, published by the Piano Basics Foundation and My Thoughts on Suzuki Piano School and My Thoughts on Piano Technique, both published by Summy Birchard, now Alfred Music. They are available from Young Musicians:

<http://ymonline.com/>

Once the Young Musicians home page appears, search for Kataoka and you will get all of her writings and recordings that they sell. Carole L. Bigler and Valery Lloyd-Watts visited Japan and saw Dr. Suzuki in the 1970s and began their own research on how to develop Suzuki Piano at that time. When their book was published, it was most complete work on Suzuki Piano available. It is very thorough but reflects their personal ideas. They never studied with Dr. Kataoka and their work does not reflect her research.

Date: Tue, 7 Mar 2006 08:41:32 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Query: SPB Mentor, Massachusetts

From: Alice Gollan, Brighton, Massachusetts <lovemusic02135@yahoo.com>
Family Music Makers <<http://www.familymusicmakers.com>>
Date: 6 March 2006

Thank you! A great list! A fledgling Suzuki studio piano teacher, I've launched with two children. Not having taught this curriculum before, I had no context for my training workshop last summer - and, thanks to Suzuki-L, I have now overcome much of the frustration I felt at that time.

In any case, I'm searching for a local "mentor" with whom I can organize an "apprentice" type relationship. Can any teachers help?

Date: Tue, 7 Mar 2006 09:07:23 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Query: SPB Teacher, Illinois

From: Karmalita Bawar <kbawar@earthlink.net>
Date: 7 March 2006

EGADS: Spring cleaning has left me without my Directory! I have a student moving to Lake Bluff, Illinois, which is north of Chicago. Any teacher recommendations?

Date: Thu, 9 Mar 2006 20:26:26 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Hava Rogot <havarogot@juno.com>
Date: 9 March 2006

In response to Lisa Bergen's query on parent teaching outside a Piano Basics

studio, due to no studio being proximate, you cannot gain from reading alone everything you need to know to parent teach Suzuki Piano Basics pedagogy effectively. The Bigler-Watts book is not recommended because they never understood Dr. Kataoka's pedagogy. Best you work with Piano Basics people who can convey Dr. Kataoka's ideas. I recommend you read her books in the following order:

Thoughts on Suzuki Piano
My thoughts on Piano Technique

As many of us have recommended before, you and the children would be best served by occasionally visiting a studio (all going together) and by taking the whole family to an institute. Good luck!

Date: Mon, 13 Mar 2006 10:43:40 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: _Studying Suzuki Piano: More than Music_

From: David Williams <suzuki1david@AOL.COM>
Date: 13 March 2006

Sorry, I strongly disagree with Hava Rogot's view that Carole L. Bigler and Valery Lloyd-Watts do not understand Suzuki philosophy. They certainly do and their book (_Studying Suzuki Piano: More than Music_) does fair justice to many aspects of Piano Basics (whether they embrace it or not). Any pedestrian reading of this book would result in more edification of basic principles set forth by Shinichi Suzuki. For teachers, there is a run down of all of the Suzuki pieces from Twinkle to Paderewski's Minuet.

I did hear a recording of one of these women playing Twinkle, and I have to admit, having Piano Basics training, it seemed like a parody (hands played together as I recall). I bet they teach Honey Bee in unison, too. What was lacking from the tape I heard was that clear, Matsumoto tone. Theirs seemed lackluster and dull. The Kataoka CD is full of clear, bell-like tones. It is so much more full of vibrant sound. William Aid seems to play well, but his tempo is not on target; he lacks the basic beat feeling we teachers want to convey. I can only recommend Dr. Kataoka's recording; it is a lesson in itself.

Date: Mon, 13 Mar 2006 11:45:03 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: _Studying Suzuki Piano: More than Music_

From: Jocelyn Morrow <Jocelyn@JOCELYNMORROW.COM>
Date: 13 March 2006

Let me chime in to agree with David Williams. Thanks, by the way, for posting your opinion. I have used the Bigler-Watts book for years (guess I'm outside most SPB teachers now), was a textbook in my pedagogy courses in graduate school (Suzuki professors there seemed competent), and was used in my undergraduate pedagogy courses on Suzuki pedagogy as well. Also, it has been cited as a teacher and parent reference in classes I have taken. It's not the bible, but it is most certainly not damaging or completely inaccurate.

Date: Mon, 13 Mar 2006 13:21:49 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>

From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: _Studying Suzuki Piano: More than Music_

From: Cleo Brimhall, Salt Lake City <callcleo@msn.com>
Date: 13 March 2006

Thank you David Williams for your succinct reply on the Watts-Bigler book and on the various recordings. It is wonderful to hear a fair and impartial evaluation and recommendation. I applaud those whose words and attitude would bring any degree of peaceful coexistence among Suzuki Piano teachers, no matter what their training. I think Dr. Suzuki would be happy about that.

Date: Mon, 13 Mar 2006 13:29:56 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: _Studying Suzuki Piano: More than Music_

From: Pam Werner, Maumelle, Arkansas <pam@ARWELLNESSGROUP.COM>
Date: 13 March 2006

I guess this thread is going to get some good discussion going :-)

Before I found out about Piano Basics, I read quite a bit of this book. I did not choose to get a copy of it for myself. It wasn't until after studying with Dr. Kataoka that I realized what the issue was for me and it is this - That book (from my perspective) teaches "the piece". What I have learned in my study with Dr. Kataoka is that we teach the technique and the pieces become just the "tools" for teaching it, rather than the other way around. The longer I teach, the more I see how each piece has been carefully chosen to prepare technique for pieces further down the road.

I get "ah ha" moments when I'm teaching a piece in Book 2, 3, or 4 - for one example, the faster 5 note scale passage in Little Playmates (D R M F S S - S F M R D D) is preceded with the slower 5 note scale in Lightly Row (D R M F S S - practicing only the ascending scale). Then onto Book 2 with 8 note scales, etc. When I teach my students how to keep very good balance on the scale in Lightly Row, Little Playmates is pretty easy for them. If not, it is a lot harder. Book 2 is So much easier when they have good control and balance on the scale passages in Book 1. Before I understood things like this, my students "slugged" through Book 2. They would take forever on the Minuets. Now, they move through them easily. (And I recognize it isn't that I'm getting smarter students - although that's what it seems like.)

So, I think there are some good things that can be gleaned from this book, but I don't recommend it, simply because an individual might come up with some wrong conclusions and I would hate to see that happen.

Date: Mon, 13 Mar 2006 13:33:34 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: _Studying Suzuki Piano: More than Music_

From: Sabine Madden <S.Madden@GMX.NET>
Date: 13 March 2006

I'd also like to put in my word of praise for the _More Than Music_ book. I was a Suzuki student in Sydney and my Mum (not a musician) used it as a reference book whilst practicing with me for the first few books. I have taught Suzuki piano in Germany now for almost 9 years and the book is still

one of a kind amongst the Suzuki literature.

Also a word of praise for this site - I enjoy reading the many entries and it's a valuable source for Suzukis all around the world!

Date: Mon, 13 Mar 2006 23:51:27 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: _Studying Suzuki Piano: More than Music_

From: Vicki Merley, Albuquerque, New Mexico <vickigrand@COMCAST.NET>
Date: 13 March 2006

With regard to David Williams' comments, I thought that Hava Rogot was saying that Bigler and Watts didn't understand Kataoka Sensei's way of teaching Suzuki Piano. They didn't study with Kataoka Sensei.

I have that book, and before I saw and heard Kataoka Sensei teach, it was an interesting work to read. It seemed a little like a 'recipe book' to me. Do this here, and do this there, and that's okay. It is a part of learning. It must have been a major undertaking to write that book.

But, the art of teaching is such that we cannot just follow a formula to teach each piece. Each student is different, and we have to understand how to get them to the best tone, with their own unique body shape, and understanding. It's so wonderfully complex, and interesting, isn't it?

Thank you all for the discussion. I agree that listening to Kataoka Sensei, and the teachers who are emulating her tone production are great examples for us all. I hope everyone who goes to Japan in April will write down for us all your perceptions and grand ideas that you gain from that experience. A journal would be great!

Blessings to all.

Date: Mon, 13 Mar 2006 23:59:49 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: _Studying Suzuki Piano: More than Music_

From: Melissa Thieme <thiemesong@msn.com>
Date: 13 March 2006

I have to agree with Pam Werner. I was given the Bigler-Watts book by a piano teacher that tried to teach Suzuki, but didn't like it, thus stuck with the traditional method. This was before I taught Suzuki or found Piano Basics.

Pam nailed it on the head when she said that this book teaches you the piece, rather than using the pieces as tools for the technique that is needed for what is to be learned.

I have not ever used this book. I looked through it a few times, and it is now collecting dust somewhere. Don't get me wrong--all books are information--it is just not a book I would recommend to really help in learning to be a fantastic teacher. There are so many ways to teach a piece. From what I remember of this book, it felt almost too confining--with their stop, prepare, and play approach written into each piece, like that is the way you are going to teach the piece to each and every student. I got so much more out of going to Piano Basics Workshops, researching, teaching,

and reading: _How to Teach Beginners_, _My Thoughts on Suzuki Piano_, _My Thoughts on Piano Technique_ and _Sensibility and Education_, all written by Dr. Kataoka.

As far as the recordings go, I do like and use Dr Kataoka's Book 1-3 cds. I do like to play Valery Lloyd Watt's recording of Prelude in C by Bach along with the recording of Glenn Gould's performance of it. There is such a contrast in styles that I like my students to hear both. I like it performed somewhere in between, which is what we strive for.

Date: Tue, 14 Mar 2006 00:02:51 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Query: Which Pianist?

From: Eloise Sanders <tsanders5@triad.rr.com>
Date: 13 March 2006

Does anyone know the name of the famous pianist who stated, "The notes I handle no better than many pianists. But the pauses between the notes, ah, that is where the art resides."

Date: Tue, 14 Mar 2006 08:02:02 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Which Pianist?

From: Suzanne Machbitz <Suzannemachbitz@AOL.COM>
Date: 14 March 2006

My husband says Franz Liszt?

From: Sabine Madden <S.Madden@GMX.NET>
Date: 14 March 2006

Artur Schnabel was quoted to have said this. A wonderful quote!!
Thanks for posting it.

From: Bruce Boiney, Louisville, Kentucky <bboiney@insightbb.com>
Date: 14 March 2006

"The notes I handle no better than many pianists. But the pauses between the notes--ah, that is where the art resides."

-Artur Schnabel

Date: Tue, 14 Mar 2006 08:32:07 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Which Pianist?

From: Malinda Rawls <malindarawls@HOTMAIL.COM>
Date: 14 March 2006

"The notes I handle no better than many pianists. But the pauses between the notes, ah, that is where the art resides."

Arthur Schnabel, in _Chicago Daily News_, June 11, 1958, Austrian composer & pianist (1882 - 1951)

<http://www.quotationspage.com/quote/30238.html>

Date: Tue, 14 Mar 2006 17:00:17 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Lisa Marie Bergen, Canada <bergen6@MTS.NET>
Date: 14 March 2006

I am still dumbfounded as to how my children will Listen and then Play.

I am a homeschooling mother. As I teach writing, we first Copy from good books. It is very straight forward; there is no guess work. It gives children confidence right away. The creativity and independence come later.

Why can't teaching piano be the same? Watch me..... Copy me.... And later... Listen to Me Copy me.... As the eyes and fingers are being trained in this way, it makes sense that the ear would follow and then create music from listening.

Right now my children are willing to Watch and Copy. Frustration sets in when I take away the visual example. I need to be sensitive and introduce this gradually. Does this make any sense? I am trying to make things more clear for myself here.

What would SPB teachers do if they were in my situation, alone and far removed from any studio, to teach good tone?

Date: Tue, 14 Mar 2006 17:53:40 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>
Date: 14 March 2006

Obtain the very best CDs from the very best performers - Rubenstein, Rubenstein, Rubenstein, for example - Get good tone in your own ear. Then study the _Book One_ pieces yourself - listening very carefully to your own sound and always trying to make them be the most beautiful - such that if Rubenstein himself were to come to your home and play it would be the same! (As one of my 5-year-old students commented, "Gorgeous!" When your children see how carefully You study tone combined with your demonstration of their pieces, they will begin to be sensitive to wonderful tone.

Date: Wed, 15 Mar 2006 07:32:39 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Debbie Betz <dbetz6@juno.com>
Date: 14 March 2006

Dear Lisa Marie,

I am a former home schooling mom who is also a SPB teacher. In the beginning of teaching piano I was exposed to a variety of interpretations of Suzuki piano (Yes, I read More Than Music). It wasn't until about 6 years into my teaching that I started to be exposed to Piano Basics. Although I was not my son's piano teacher, I taught him everything else and practiced with him every day. I, too, began on the piano with "showing" him how to play the notes. But I learned, that the more I let him listen to the music, the less I had to show him. He gradually was weaned off of my showing him what to play. He learned that he could respond to the sound, not to mere piano geography. The listening is crucial for piano, just as in learning a language. We don't teach a language by telling people to move their lips and tongue in a certain way. They just listen and absorb it and then do it. I can't explain this wonderful phenomenon -- children are so incredible. The good tone comes from listening. They do copy. They copy the tone on the CD.

When my son started Suzuki piano at the age of 5, he was in public school. Several years later we started home schooling. That is when things really took off. We had the music on as background while he was doing his school work--taking turns with the violin repertoire for my daughter. They virtually soaked it in and learning was so easy for them. That was a long time ago. They are now 26 and 30. Both finished their respective repertoires and went into advanced literature. Both are accomplished musicians who love to play and share their music with others. My son in particular has a wonderful ear and can play anything on the piano in any style because of the intense listening he did and still does.

Step by step, day by day they can make incredible progress if the environment is right. You have a wonderful opportunity to nurture your children with love. I look back on those days as a special gift from God to me and to my children.

I hope this helps.

Date: Wed, 15 Mar 2006 07:38:57 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Pam Werner, Maumelle, Arkansas <pam@ARWELLNESSGROUP.COM>
Date: 14 March 2006

Lisa,

As you read Dr. Suzuki's writings, you will begin to understand how he developed this way of teaching by watching how children learn to walk and speak the language.

Yes, of course they learn by copying the sound (they copy the same sounds we make in our speech inflection) - I'm from the western US but I now live in the South. My two oldest children were in Canada until ages 4 and 2. My three youngest were born in the South. Even though they had a Canadian father and a mother from the West, my three youngest speak more like their friends in the South - just not as heavy of an accent. The two oldest don't have much of a Southern accent. The interesting thing is, even though they were homeschooled until upper elementary school, they still picked up the Southern accent in the environment - neither of their parents had Southern accents - they were around the parents more than anyone else in the environment.

You said, "I am a homeschooling mother. As I teach writing, we first Copy

from good books. It is very straight forward; there is no guess work. It gives children confidence right away. The creativity and independence come later."

Think about how your children learned vocabulary and formed their first words. They listened over and over to your speaking and then they figured out how to form the words and finally they could speak them clearly enough that people could understand them and responded to them in positive ways - that's how they knew they had succeeded! They started out with a few words and then began to pick up more and more words. This is how it is with this process of learning to play the piano - they can figure out a few notes at first and as they continue to figure them out, they are able to pick up more notes at a time, just as they are able to pick up more words at a time in that learning process. I was fortunate to be reading Dr. Suzuki's books when I was having children, so I studied very closely what he was saying as my children developed. I realized that Dr. Suzuki was paying such careful attention to the finest details of how children develop language. I also noticed the same development taking place when they learned to walk. There are so many small steps in the process that we don't usually notice unless someone points them out to us (like Dr. Suzuki did for me). Can you imagine teaching your children how to speak in the manner you do writing? It's not that straight forward. You don't even know sometimes which word they were trying to pronounce. You just knew they were practicing the sounds.

As adults we have a hard time allowing them to "explore" or "take time" in finding the notes. Think back to when your baby was practicing the "b" sound - b b b b b b b b they would repeat over and over. You allowed them to do it until finally they say the word "ball." If they are frustrated in "exploring" or "finding" the notes, maybe they aren't listening enough. I can tell pretty accurately now which of my students are listening enough and which aren't.

Date: Wed, 15 Mar 2006 07:45:31 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Robin Blankenship, Marietta, Georgia <RBlan545@AOL.COM>
Date: 15 March 2006

Lisa Marie Bergen asked, "What would SPB teachers do if they were in my situation, alone and far removed from any studio, to teach good tone?"

Listen, Listen, Listen 24 hours a day to the Book 1 CD. Suzuki Method is ear training - not watch and copy which is Rote teaching. Sing the melodies of the songs with your children using solfege: do - re - me (if you can sing "Doe a Deer" from "The Sound of Music," you can do this). Buy a copy of the video or DVD of one of the Ten Piano Concerts in Japan. This can provide a visual example of Piano Basics technique. Children learn music the same way they learn to speak, by being immersed in an environment of music. First they listen, memorizing the sounds internally, next sing with solfege, finally finding the pitches on the piano and repeating thousands of times. This is Natural learning. Provide the right environment and your children will teach themselves.

When I was a child, my mother loved good music. She would buy a record and play it over and over again for herself. I remember hearing Rubenstein, Lili Kraus and Glen Gould and others. When I took piano lessons, I thought it was weird when my teachers said I played "Musically"- What other way is there to play?

Date: Wed, 15 Mar 2006 07:52:41 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Renee Eckis, Vancouver, WA <reneeeckis@hotmail.com>
Date: 15 March 2006

Lisa Marie Bergen asked, "What would SPB teachers do if they were in my situation, alone and far removed from any studio, to teach good tone?"

Listen, listen, listen! Recordings of great artists - Rubinstein, Alicia de Larrocha, Glenn Gould, Lili Kraus, many others. It can't happen overnight, but listen 24 hours a day.

Date: Wed, 15 Mar 2006 09:17:08 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>
Date: 15 March 2006

Good advice, Cleo. Learning to hear is the first step and it takes time, so the new parent teacher should not become frustrated with the chore. Remember, it took Kataoka Sensei a few years to hear the tone Dr. Suzuki wanted her to hear and to be able to make that sound. And he was nagging her daily and presenting her with tone examples all the time. It is not done in a day of hearing a good recording, and, in fact, listening to records is very, very difficult. To grasp the sound from a record... when all you need is One note. And I recall the many hours she spent working with us on just one note, one finger... over and over... yes, no, yes, no... and we often then did not understand why she said yes or no. It seemed at first to be just random. The human ear, especially that of an older piano teacher, is a defective instrument.

And thank you, Cleo, for reminding me of Dr. Suzuki's wishes about having us all work together, not splitting apart for any reason. I bow to your criticism of my remarks and wish they had never been printed. You who had direct personal contact with our teacher understand what those who only read can not.

[Web Editor's Note: Hava Rogot was actively encouraged by your web editor to express her views. Your web editor keenly believes that it is through the discussion of different perspectives that Suzuki pedagogy and the children will be best served. This process of exchange will help us make the best choices. Thanks, Hava, for your insightful views, for sharing your invaluable experience, and for your strong support for unity in the Suzuki piano world.]

Date: Wed, 15 Mar 2006 09:25:10 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Atieno Samandari, Botswana, Africa <samandari@IT.BW>
Date: 15 March 2006

I am also a home schooling mom, currently living in Botswana where there is

no Suzuki piano--only us. My seven-year-old son gave a home concert for _Book 1_ a few months ago. The method I use to teach him, after reading and re-reading Dr. Shinichi Suzuki's and Dr. Haruko Kataoka's books is this: I play the music continually and softly in the back ground and learn the pieces myself. He gets very motivated when he realizes he's a little ahead of mommy in a certain piece, or when he's better at playing something that I may still be struggling with. I also use the Matsumoto 10-Piano concert video a lot, so we can both see the relaxed hands and fingers and try to emulate that in our practices.

I hope this is of some help. All the best from southern Africa.

Date: Wed, 15 Mar 2006 09:37:19 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Hava Rogot, Bethesda, Maryland <havarogot@JUNO.COM>
Date: 15 March 2006

To Lisa Marie Bergen,

Teaching writing is not the same as teaching your babies how to talk. Teaching them to play the piano is like teaching them to talk. The method is completely different. The alternate name for the Suzuki method is the Mother tongue method. This is music taught as a language the same way that the mother tongue is taught. You do not sit them down and practice vowels and consonants. They hear you talk and begin to imitate you, and you gently correct their imitations until they speak with good accent and clear speech. This is art, not a "subject." It turns out you can teach math the same way, as Dr. Suzuki once proved, but it is quite different from the way math is usually taught. The way you are teaching writing--if you want to teach music writing, then your way might be fine, but we are teaching children to play piano, not to write.

Please think of how your kids learned to talk, and think of how you will imitate that way. Your thinking will have to change before you will begin to grasp what we are doing. Please re-read _Nurtured by Love_ by Dr. Suzuki with these important points in mind.

Date: Wed, 15 Mar 2006 11:32:24 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Vicki Merley, Albuquerque, New Mexico <Vickigrand@comcast.net>
Date: 15 March 2006

Re: Alone, trying to teach tone.

I remember a story about Kataoka Sensei saying she felt alone when she was the only Suzuki Piano Basics teacher in the world! She had said that Dr. Suzuki told her to get the best recording equipment that she could and really listen to the tone she was making, to see how it could be improved.

So, the recommendations about listening are the greatest. I'm glad it was mentioned that the 10-Piano recordings are valuable tools. The sound and repetitions at the 10-Piano rehearsals are so terrific. They are a true example of how to teach and demonstrate and get good tone.

I, too, home-schooled my children for a time, and I didn't know how to teach Suzuki piano. So, I played the recordings, and taught my children how I knew to play, from reading the music first. My younger sister had been doing Suzuki piano in Montana, so I followed her advice, and we started listening to the best recordings of the Suzuki repertory, and other advanced music, as much as possible. We also sang a lot in our family, and had musicians in the family playing and singing all the time.

When we finally moved to a part of the country that had a Suzuki piano teacher, my daughter was 8 years old. I had to talk very hard to convince that Suzuki teacher to take my daughter as a student! She thought my daughter was too old to start in Suzuki piano. We put the book away, so we would not 'cheat' and read it, but learned it from listening, only. (She was reading at the _Book 4_ Alfred level at the time, from my lessons with her.) She learned everything in _Book One_ in record time. In three months, she had everything hands together. The teacher was astounded, and I realize now that we did not spend enough time on Twinkles, and tone production; we just listened 24/7 to the recordings, and played and played, and listened to our tone a little.

We stayed with that teacher for a few years, until about _Book 3_ Suzuki, then went to another teacher who had extensive work with Kataoka Sensei in Japan. The different was huge. The second teacher worked more on tone, and less on just learning the pieces quickly. Robin Blankenship said it, "If you listen a lot, then of course, you play musically, what else?" So, my daughter was very musical, and also was a fast, accurate reader. An example of Suzuki from birth (listening, I mean), she's a wonderful horn player now, and plays the piano and sings very well.

I listened and memorized everything up to the end of _Book 4_, and then found the group up in Mesa, Arizona. They had a teacher research group that hosted Piano Basics teachers several times a year. I commuted up to those for several years, and got in on my first lessons and observations with Kataoka Sensei from that connection.

Listening is the core, if you are not near a teacher. Then, start saving now, and get to institutes, see other teachers in their studios, go to the 10-Piano concert in the US, and then, Japan; play the 10-Piano recordings--they're invaluable.

Good Luck, Lisa. Thank you all for writing your amazing experiences.

Date: Wed, 15 Mar 2006 14:08:07 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: SPB and SAA

From: Cleo Brimhall, Salt Lake City, Utah <callcleo@msn.com>
Date: 15 March 2006

To Hava:

I did not intend to criticize your remarks in any way. Your forthright comments are brisk and refreshing. I was more or less thinking of the Suzuki World in general.

My experience has been that in the early (no maybe the middle) years of Kataoka Sensei's work with us, A Lot of criticism and misunderstanding and snide remarks were leveled at us by Suzuki Piano Teachers not interested or convinced of the value of the work (especially when the name Piano Basics was first implemented). However, during the past decade I have seen this

attitude abate considerably - there is actually more of an attitude of indifference and, especially among new teachers, curiosity. I am constantly being asked what the "Piano Basics" teachers are doing, and more often, "Why don't the Piano Basics teachers participate in the SAA activities?" I admit there are a few die-hards among the SAA that still see Piano Basics in opposition to Dr. Suzuki's teaching (a fact I find incredible). But I think there are new members in SAA that would be very interested in doing Basics Research. They just don't know it exists.

I am currently concerned because I perceive among a large portion of the Piano Basics teachers an opposition to SAA and the need to separate ourselves from the rest of the Suzuki World. Some are being very vocal about what they describe as the poor, bad, or worthless work being done by any Suzuki teacher who does not study with us. The attitude seems to be, "You have hurt our feelings and we can get along without you very well, thank you - especially since we are right and you are wrong." But I also see some new teachers in Piano Basics that don't understand anything about SAA - they are drawn to our study but only hear about Dr. Kataoka and never hear anything about Dr. Suzuki and the professional organizations that are carrying on his work.

Personally, I have learned so much from my experiences with teachers of All Suzuki instruments and from those who have studied in Matsumoto for a length of time (on All instruments, not just piano) that I hate to have that connection broken.

For example, at the coming National SAA Conference in Minneapolis there is going to be a project started called "Suzuki Heritage" (or Legacy, I can't remember). The committee is made up of members who studied in Matsumoto and knew Dr. Suzuki personally. Cathy Hargrave is a member of that committee. There will be a room set up with a video where people can record their personal experiences with Dr. Suzuki. I wonder how many Piano Basics people who have been fortunate enough to have these experiences will be in attendance?

I realize that a lot of the criticism about this Conference is valid, especially about the clinicians they chose for piano. That criticism is not confined to the Piano Basics piano teachers - it has been voiced by many Suzuki piano teachers outside of Basics. It is possible to change these things but only if we are active in the process. The time that I was asked personally to suggest a piano clinician that might bring the Basics people back into the group, I suggested Seizo Azuma. He did come to the conference and was well received. But it was also noted to me by the Piano Committee that "the Piano Basics people did not come". I have heard many say they are too busy teaching, studying and spend their only available funds on serious study to spend their time and money on administrative and general activities.

That may be true, but I fear all of our study and hard work will die on the vine if we keep it to ourselves and not let others in the Suzuki World see what we are doing. If our work is truly valuable, it will speak for itself and we do not have to be afraid to show it. I would go so far as to propose that the most recent 10-Piano Videos and maybe Friendship Concerts - that show the results of our work clearly and effectively - be presented to the SAA for their video and library - and an offer be made to show and talk about them and the research that goes into preparing such a concert at the National Conference.

Seizo will be the clinician at the International Conference in April. I am excited and curious to see what will go on. I know that there will be some Basics teachers from Europe there. I hope there will be a few from the United States. It will be very educational to sit in on the discussions about training/research that are scheduled. Training is so different in the

various organizations around the world. And I hope to be able to put in my two cents worth about Basics Research to further awareness.

Wow! That turned into a big monolog but these are thoughts that have been festering for a long time and this seemed the time to get them out there. For whatever they are worth.

Date: Wed, 15 Mar 2006 16:59:44 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: Lisa Marie Bergen, Manitoba, Canada <bergen6@MTS.NET>
Date: 15 March 2006

I am wondering how solfege is different from rote. Today my daughter and I sang solfege to Twinkle for the first time. Very quickly she picked up that Mi was E. It would not take long and she would relate the solfege to the keys and know what key to play. It's like singing CC GG AA G etc. Is this really part of the Piano Basics method?

I will search for some more good recordings so we can listen more during the day. If there are any specific suggestions, please let me know.

I am wondering if my children are not ready for this. Or maybe I am not. It is so abstract to me. Ok, we listen all the time (which we have) and then I sit my child at the piano and wait for him to play? I just don't understand. Maybe we just need to listen more. I would be at a Piano Basics course tomorrow if I could.

If there are Piano Basics teachers near Manitoba or North Dakota willing to have me observe, please let me know.

Date: Wed, 15 Mar 2006 17:06:48 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: SPB and SAA

From: Carol Schoen <bschoen@COX.NET>
Date: 15 March 2006

Cleo Brimhall stated, "I am constantly being asked what the 'Piano Basics' teachers are doing," and more often, "Why don't the Piano Basics teachers participate in the SAA activities?"

I am predominantly a Suzuki violin parent. However, I did 4 units of Suzuki piano teacher training in 1989 and 1990 with teachers who are now on the Piano Basics list of teachers. Is it true that all Piano Basics teachers do not participate in SAA activities? This puzzles me because the teacher-trainers I had still teach at Institutes across the country. Wouldn't it be a good thing for Piano Basics teachers to do institutes and other SAA activities so more piano teachers would know of Dr. Kataoka, her teachings, and the research you all are doing?

The way I was taught to teach Suzuki piano, with emphasis on tone and technique, is the same way my children have been taught violin. The teaching is so alike it's amazing really. I don't understand the conflict at all and why some Suzuki piano teachers would have a problem with Piano Basics in the least.

Date: Wed, 15 Mar 2006 17:28:34 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: Parent Teaching Book 1 Alone

From: David Williams <suzuki1david@AOL.COM>
Date: 15 March 2006

In response to Debbie Betz:

Debbie, you pretty much hit it on the nail.

Date: Wed, 15 Mar 2006 18:20:38 -0500
Reply-To: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
Sender: "History, East Carolina University" <SUZUKI-L@LISTSERV.ECU.EDU>
From: Kenneth Wilburn <wilburnk@ecu.edu>
Subject: SPB and SAA

From: Christine Albro, Cary, NC <calbro@MINDSPRING.COM>
Date: 15 March 2006

In response to Cleo Brimhall's essay:

Tolerance and open-mindedness are often difficult to maintain, but not keeping an open mind can cut us off from benefits that we may need at some future time or even right now. If we stay closed up in our own little enclave, most will not know the beautiful tone that we work to achieve with our students. I truly believe in Dr. Suzuki's and Dr. Kataoka's goals. I do not think exclusivity was an aim of either of these teachers.